

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 22, 1956

Mr. Richard Eisler
506 Madison Avenue
New York, N. Y.

Dear Mr. Eisler:

This morning I received a letter from James Schuman referring to the painting by Walter Meigs. He mentioned that you had tried to get committee approval. We also obtained a photograph today, which I am now enclosing. Furthermore, if you would want to have the painting sent anywhere on approval, we should be glad to do so since the gallery shows officially for the two summer months.

There is always someone here to answer the telephone and if there is any further information you require, please get in touch with us again.

It was so nice seeing you again.

Sincerely yours,

RMH/ck
Enc.

July 6, 1956

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

Finally, I have unraveled all my affairs and I am beginning to relax in my early American environment. Coming back from Europe and finding so much work with a special trip thrown in, I was almost out of my mind and this is the first moment that I have had to write.

First, I do want to thank you in the name of the Halpert Foundation for the check that you sent. The secretary, whose job it is, had promised to write but evidently got waylaid. Do forgive us.

I find that I have to be in New York on Thursday evening and thought it best to leave for Shelburne directly from there. If it is convenient for you, I would prefer arriving on Friday either taking the night train or flying Friday morning. Also, if you would like - if I could be of help to you - I could stay on until the 17th with the Gilberts who, as they no doubt advised you, cannot be up until late Sunday afternoon. In any event, it would give us a couple of days of private conversation and I could bring the picture records to discuss with Mrs. Carlyle. I shall telephone you on Wednesday the 11th to make sure that our plans coincide, so that I may make the necessary travel arrangements.

Affectionately,

EGH/ek

Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELburnE, VERMONT

Dear Edith,

The night train is pretty rough and usually
late. If you come that way be sure you are on
the car that gets to Essex Junction at
8 A.M. Quite convenient to meet you also
we can meet you on Friday A.M. or P.M. if you
decide to fly and ofcourse stay as long as
you can. Are you bringing up as escort
" Our Indian" I hope so.

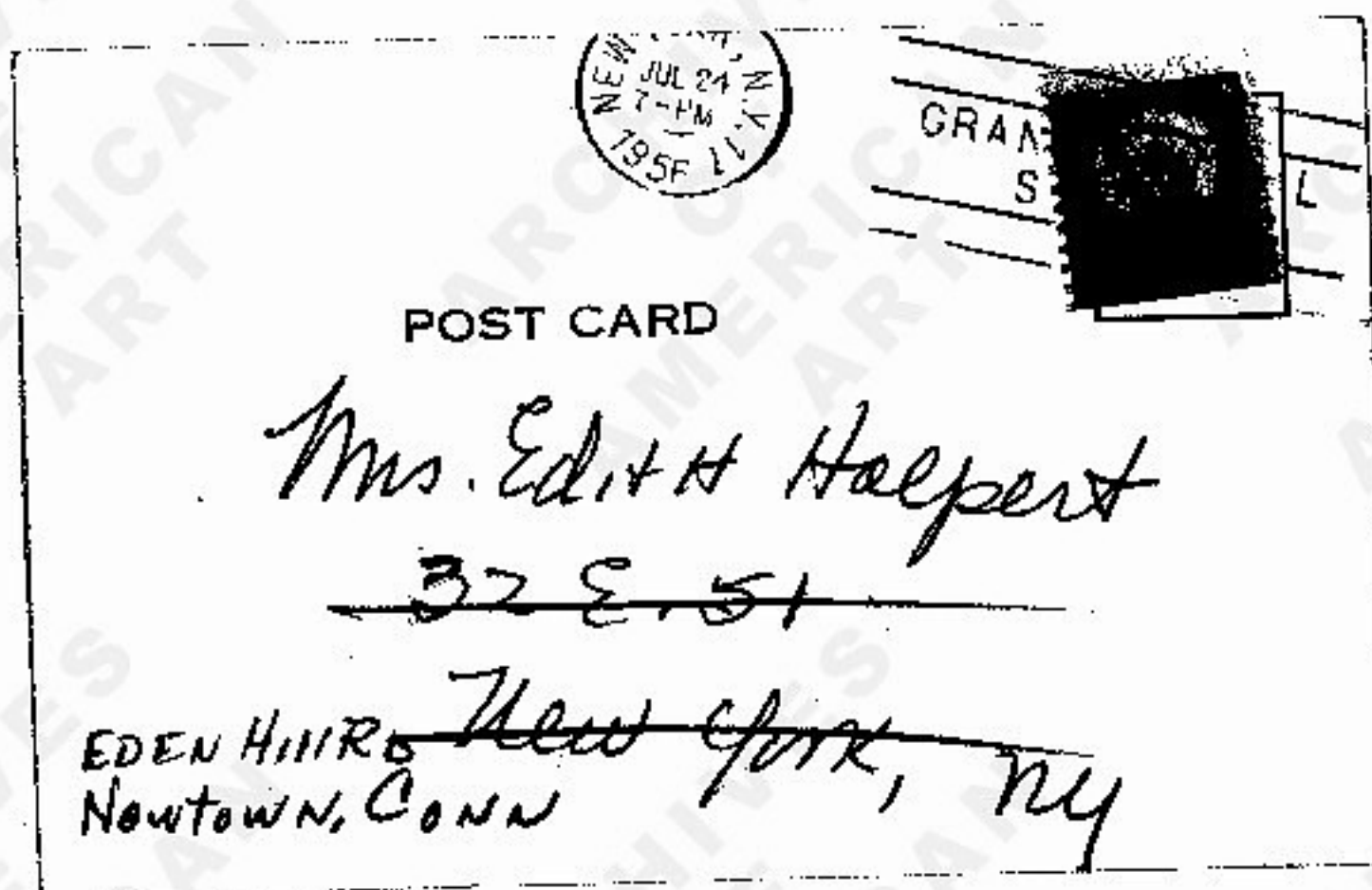
So much love and rushing this off to you,

Affectionately ,

Electra

July 10th 56

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-5787

July 9, 1956

Mr. Stanley Tom
West Coast University
150 West Slauson Avenue
Los Angeles 3, California

Dear Mr. Tom:

The gallery is closed for the months of July and August. Your letter would not be referred to Mrs. Halpert until she returns in September.

I do know, however, that we did send a Kuniyoshi poster to you some months ago but since it is presumably lost, we are sending another copy under separate cover.

Sincerely yours,



ek/

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Copy for
Edith Halpert.

Sunday, July 1st - 3 P.M.
A. Willis Hotel, Wichita, Kansas

Dear Elizabeth:

As there is an hour before Mr. Coombs comes to meet me (and he'll take me to airport for 5:20 plane) I'll dash off a note, as I know it will be hard to get to it on return to DeMoines. (I'm stopping overnight in Topeka to see the Hunts).

I got in at 11 P.M. last night and came by limousine direct to this air-conditioned place - a good, restful thing (it was 106° here yesterday and almost as hot again today). Bess G. came for me about 9:50 A.M. and took me right out to the Museum and Mrs. Blood was there. They looked after my wants, then left me to myself (except for a kindly visitation by Mrs. B. with a thermos jug of ice water which was a wonderful help). I made copious and spontaneous notes on the list of art items in M.C. as I went around galleries; and later, going through the pictures in storeroom - - besides filling 5 sheets of yellow scratch pad with notes. I was at museum until 12:45 P.M. Your sister stopped in for a brief chat after church and she told about your going to Newtown this weekend - I envy you that.

Bess G. hadn't told Mrs. B. who was coming, and she was so overjoyed when it was I she discovered. In fact she was very "teary around the edges" all the time I was there.

It was satisfying and revealing to go around by myself, doing all the looking, floor-pacing and comparing I wanted to - - and trying to read your mind about arrangement of galleries and selections of individual items in relation to others. A thing happened to me that hadn't happened in a gallery for a long time - - I found myself in tears when the impact of the grouping in Gallery D. hit me - - especially the thoughts and emotions that arose on seeing the Zorach, Kuniyoshi (Revelation), the Weber and Shahn's "Blind Botanist" in that sequence, with other beautiful pictures, as foils, around them.

This is the first time I had studied the "Revelation" long enough to see it and all it conveys. It is a great key picture of your collection, in my opinion. Among others that struck me as keys and master-works today were: the Eakins (Mrs. Greenwalt), the Homer, the Kuhn "bread-and-knife"; The Hopper Watercolor, and the Lawson "Toledo Bridge."

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July 9, 1956

Mr. John Freed
Hotel St. Paul
43 Rue Monsieur Le Prince
Paris 6, France

Dear Mr. Freed:

Thank you for sending the blank and the additional photograph. Indeed, we shall be glad to change the title to MARCH YELLOW, if you would prefer that in the catalogue listing. A good deal of interest is popping in advance of the exhibition, and I am very happy about the whole thing.

Don't forget to let me know in advance when you plan to be in New York, so that I can arrange to come in from my present address at Eden Hill Road - Newtown, Connecticut to receive the paintings and to see you again.

My best regards,

Sincerely yours,

EGM/ek

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a complete book of one artist. it is also
applied to John Marin, Orozco, etc.
I only mention a couple of artist many artist
are in the same boat. what I like is a book
may be a couplet form of artist like
the big names, matins, el. brown, etc. They
all like to make money but not in a honest
way. I myself admired, Hopper, Benton,
Morse, etc. for \$1 may better make in great
Britain, or 50¢ book of Kingman & some of well
harder work Chinese artists.

I also hope the pocket library of
great art & the American group monograph
should reprint in color of many the U.S.A
artist in 50¢ also the Wonderful Women
painters of American such as ~~Greenwood~~^{Greenwood},
Bishop, Lee, Glod, ~~Reynolds~~^{Reynolds}. or the modern
painter too. and I hope people of American
can send picture to Hong Kong & Red China
so the Chinese people can influence the
American way of life. ^{on the mutual interest.} I feel the
people here for the European more than
our own race of people. one should

July 13, 1956

Mr. Max Kaganovitch
99, Blvd Raspail
Paris VIIe, France

Dear Mr. Kaganovitch:

While the gallery is closed for the summer, I stopped off at the office this afternoon on my check-up visit and found that the paintings by Parker had arrived with a notation from the U.S. Customs examiner to the effect that the glass was broken. The painting was badly scratched.

Aside from this damage, I was quite horrified when I saw the the entry, service, cartage etc., charges. There was a collection fee amounting to \$89.57 presumably for the packing in Paris and the transportation by boat.

Since I had already paid the retail prices on the painting (this was verified by a friend who asked at Knoedlers), the added amount of \$120 makes the resale figure almost prohibitive.

I am sure that there was some mistake on your end on the figure I mentioned above -- \$89.57, and am writing to ascertain whether a correction can be made. Even in New York the packing of two paintings of this kind would not exceed \$12, and freight charges from Europe cannot be this high. I shall be most grateful if you would check into this matter and arrange to have a refund sent to me.

Sincerely yours

BBH:la

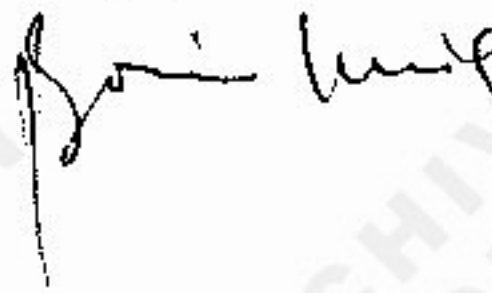
rior to publishing information regarding sales transactions, essential information for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 23, 1956.

Dear Miss Halpert:

I have called you several times since the date of the receipt of your letter of June 7, but I was told you were out of town at the time. Mr. D. DeKoven suggested at the time I contact you about an appointment. I expect to leave the city in about a month's time, and I would appreciate it very much, if I could see you before my departure.

Sincerely yours:



Boris Lurie
320 E. 50
N.Y.C?
MU 8-9550.

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Trafalgar 3-2719

ETHEL PARSONS PAULLIN
54 WEST TENTH STREET 74 ST
NEW YORK CITY 23

July 8th 1956

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st St.
New York City, 22.

Dear Mrs. Halpert:

I have a group of 3 drawings
by Arthur Dove from his very early period.

They are beautiful drawings and are
part of my late husband's collection of
miscellaneous artistic items - I am
thinking of selling them -

If you would be interested in seeing
them I can bring them in at some
time convenient for you -

Sincerely -

(Mrs.) Ethel Parsons Paullin -

(Mrs. Telford Paullin) -

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

July 10, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

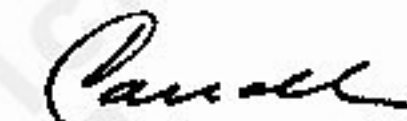
Dear Edith,

I just hope this will catch you before you start your trip to Vermont and Maine as I would like to keep you informed. I have sent my applications to Vancouver; Huntington, W.V.; Ann Arbor, Michigan; the A.F.A.; Savannah, Georgia; and contacted Peter McGill of the College Art Association Placement Bureau. Savannah seems to be the most interested at the moment and may go down for an interview the first part of next week. Also got a call from an Emily Nathan of Towle Silver with reference to their promotion at Newburyport, Mass. At first indications sounds not too interesting. I have also been recommended to go to Europe with the State Department as an adviser on design where the government has frozen assets. I sincerely hope all will be settled soon, but I'll not rush it.

My vacation will start about the 4th of August, but program and order is still up in the air. Would love to stop in Newtown if convenient to you. I'll keep in touch and contact you after you are settled in Connecticut.

My best always,

Sincerely yours,



Carroll E. Hogan
Curator of Collections

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July 9, 1956

Mr. Jean Darrion
Via di Casene 87
Florence, Italy

Dear Mr. Darrion:

As Mrs. Halpert is about ready with the exhibition
catalogue, I am writing again to ask whether you
would be good enough to fill in and return the en-
closed blank at your earliest convenience. The
information is important for inclusion in the
catalogue.

Sincerely yours,

LA/ek
Enc.

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

AUDIO-VISUAL CENTER
COLLENDALE AT LANCASTER

June 29, 1956

Mr. L. Allen
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Allen:

My apology for this reminder. But as you know from my first letter, I am planning to leave for India within a couple of months, and am eager to sell my paintings to make the trip the possible.

I have not heard from Mrs. Halpert. I am wondering if you could do anything to expediate the matter, because if she would be unable to handle the paintings I will have to find some other source.

May I mention that my first choice is the Downtown Gallery, if it is possible for you to handle the paintings.

Awaiting your reply, I am

Sincerely yours,

Kantilal Rathod

Kantilal Rathod

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Be sure to see the July Vogue.

Mrs. Rafael Novas
316 East Sixty-sixth Street
New York 21, N. Y.

Dear Edith:

The letter from Dwight came
last evening by air, special. I
think you will be pleased with
it, so I have the major part
of it copied for you, Coombs
(atty) and Bass G.

I delivered your note right
into the hands of your secretary.
Lawrence was not on hand.
I appreciated my visit with

Mrs. John A. Pope
June 28, 1956
Page Two


estate, in other words, via John Marin, Jr., and Mrs. Halpert? You should know here that Mrs. Halpert has just been abroad, was in London, and is now back. When she saw the galleries where the Marins are to be hung, she was no little distressed by what I understand is the upper room, which is a scene of gold damask walls and crystal chandeliers. It was her thought that the show might well be scaled down somewhat so that the show would be on what I understand is the more appropriate lower level. I assured her that the room possible would not look as disconcerting to British eyes, but I have no doubt that her impressions will recur to her if we ask her to maintain the size of the exhibition.

As things now stand, we are down 32 paintings from the original list in the Marin catalogue. This includes the total list of the Metropolitan which originally stood at 19. We only asked and had been granted a loan of 12, conditional, as above, on Georgia O'Keeffe's permission.

It is my thought that we should go ahead with an exhibition of the number of items available as per the enclosed list. If you wish to offer 12 more to make up for the Metropolitan, I feel certain that they can be borrowed from the Estate.

The reduced exhibition, incidentally, helps to solve the problem raised in paragraph two above as the Metropolitan's crate was one of the solidest and best.

Sincerely,


Frederick S. Wight
Director of the Art Galleries

FSW/dp
Encs.

cc: Miss Margaret McKellar,
Whitney Museum of American Art

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

June 29, 1956

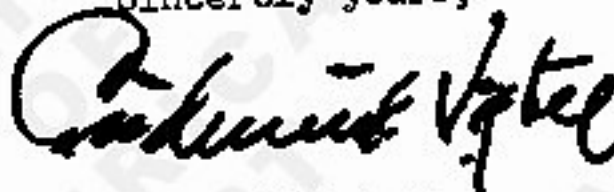
Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

First of all thank you for granting our request for the loan of Kuniyoshi's Girl Wearing Bandana and for sending us the photograph and the loan form so promptly. We also appreciate your information on the whereabouts of John Marin's Movement, Sea and Sky. May I bother you with a further question? It has been suggested that you may know where Charles Demuth's Mask (also known as Longhi on Broadway) might be. I understand that it was left originally to Georgia O'Keeffe.

With many thanks for all your cooperation,

Sincerely yours,



Gudmund Vigtel
Administrative Asst.

GV/cg

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Mrs. Edith Halpert

-2-

July 25, 1956

As I mentioned, Mr. Leeper did not send back the beautiful gilded bronze woman's torso, as Mr. Tom Slick hopes soon to build a new home and place same in some bower or special arrangement near the swimming pool. Mr. Slick, a man of about 38, is a remarkable chap. His father was probably the greatest "wildcatter" of oil that this country has ever known, and he is tremendously interested in scientific and welfare matters. He is now on the West Coast but will be in New York in September, and I shall have him get in touch with you.

Hope we can do something towards selling the bank sculptures to Trinity University. If this is accomplished, don't be foolish, now, but insist that Zorach pay you the fee to which you are entitled. Possibly you need someone to look out for your interests.

Looking forward to seeing you in September, I am

Sincerely,

Sylvan Lang

17
Enclosures

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HON. HAROLD DUFRANE
Ex-Officio

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THE PARRISH ART MUSEUM
SOUTHAMPTON, LONG ISLAND

DIRECTOR
VALENTINE ARBOGAST
EXEC. SECRETARY
MRS. WILLIAM JORDAN

June 27, 1956

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

The 8 paintings loaned us for the exhibit "What
Americans are Painting" arrived safely. Please note
* you sent a guache painting "Red Boudoir" by Walt Kuhn
which you did not list or price, *making total 9.*

We have arranged to return them to you Monday
July 23rd. Please find enclosed receipt for paintings.

Again thanking you

Yours truly,

The Parrish Art Museum

Valentine Arbogast
Valentine Arbogast
Director

Enc

VA:bvs

** note for Mr. - ?*

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% Fazzini
Via Margutta 51A
Rome Italy
July 4th, 1956

Dear Mrs Halpert,

Forgive me for not writing before this
in answer to your letters of June 22nd and
May 26th. My excuse is that I'm having
an exhibition in London.

You ask if I'm represented in a New York
Gallery. No, I'm not. My work is practically
all in Rome or London at the moment. But
I'm returning to America on the 7th of September
and I hope we'll be able to meet there.

You suggested that I send you a free list
of items reproduced in the catalogue of my
Rome show, which I enclose. I thought you
might also be interested to see these reviews
of my London show from the Times and Manchester
Guardian.

I shall be in Rome after the 17th of July
until my sailing in September.

Sincerely

Laura Zigler

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY,"

July 18, 1956.

Blauvelt
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert,

At last the crates have been sent off. The last telephone call to Bolligers has been made and the last form has been filled out. I hope that the paintings will arrive in good shape and in ample time for the show.

There were several reasons for the delay. The primary one was that we were waiting for word from Bolliger as to when they wanted the crates. No word came even after several phone calls to them. Another delay was caused by not having a complete list of what you chose for the show. There were several things by non academy people which were to be sent on the same shipment. Finally after checking rumor after rumor, we gathered together what we presumed to be all the works you chose. The last delay was caused by the fact that many of the artists were away and were not available to fill out the various forms, i.e. information forms for you, affidavits of original work for the U.S. Consul, etc. Anyway in some way or other all of that was taken care of.

In any event the crates were sent off Saturday. Then, Monday afternoon your letter came in which you indicated that you were upset about the delay and the resulting loss of magazine publicity. Realizing that the paintings were still in the hands of the Fine Arts Commission in town, I sent you a telegram asking you whether we could be of any help by taking color photographs here. I spoke to the academy photographer, and he said that the proper material was available and that he could do the job. At this writing no word has come from you, so I assume that it is too late.

In any case the paintings are now on their way and should arrive fairly soon. We have asked for as low as freight rate as possible and I hope that you are not upset when you get the bills.

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July 13, 1956

Mr. Bolliger
Piazza de Spagna
Rome, Italy

Dear Mr. Bolliger:

I just received a letter from Alfred Blaustein of the American Academy in Rome to the effect that the shipment is being delivered to you (no doubt it is now in your hands). I was under the impression that all of this had been attended to weeks ago, and am therefore in the hope that you can expedite the shipment so that we can have the paintings and sculptures ready for the press view within the next two weeks.

In addition to the Academy collection, there will be two single deliveries; one from Salvatore Mac, the other from Robert H. Cook, Jr. whose declaration is in my possession, and is the only one I have to date.

Because I have done no international business for many years, I am not entirely familiar with the routine and would appreciate a letter from you immediately explaining just what has to be done at our end, and also what the approximate charges would be. In relation to the latter I sincerely hope that you can arrange to send the various crates at the lowest possible rates, as this entire exhibition is being financed by me and is running into considerable expense.

In the future when I have additional shipments made, I shall communicate with you directly in the first place so that everything can clear more efficiently and more rapidly.

Thanks for your courtesy.

Sincerely yours

ENHla

Chairman of Trustees:
The Viscount Bessborough, D.L., T.D.

Director:
Bryan Robertson

Assistant:
Ann Forsdyke

WHITECHAPEL ART GALLERY
HIGH STREET, LONDON, E.1.

Telephone: BISHOPSGATE 1492

Station: Aldgate East

13th July, 1956

Dear Mrs. Halpert,

The Charles Howard show closes on the 25th July, and I am making arrangements for the transport of the pictures back to the artist and the various owners. I should be very glad to know if you have come to a decision regarding the purchase of the three pictures:

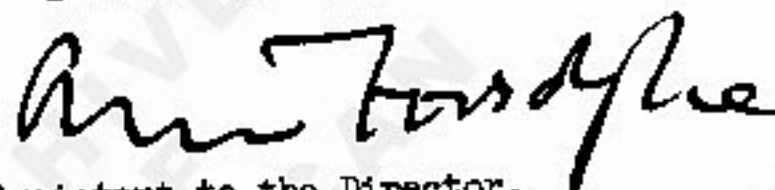
INTERIOR 1954	14 x 16"
PAVANE 1954-55	16 x 20"
THE PIT 1954-55	16 x 20"

In Mr. Robertson's letter to you of the 21st June, he said that these pictures were still available, quoted the individual prices of each picture, and also quoted a price for the purchase of the three pictures less 10% discount.

Mr. Robertson is in the U.S.A. at the moment, and I am wondering if he has visited you in New York. He said that he would try to do so.

I should be very grateful if you would let me know your decision on this matter.

Yours sincerely,



Assistant to the Director.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York.

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
July 9, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter of the sixth and hasten to answer. I have had to cancel the Metropolitan loans. Understandably, they will not extend on my say-so as Georgia O'Keeffe has been resistant to European loans before. So I have had to inform London and they are asking for substitutions of approximately the same dates. As you recall, we were only asking for twelve from the Metropolitan and they were numbers

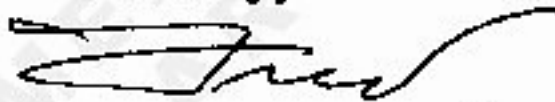
1, 2, 15, 20, 30, 31, 32, 37, 47, 50 (water colors)

8 and 13 (oils)

With these in mind, I shall be grateful if you, working with John, would make a selection of paintings wither from the Estate or the Gallery. The Arts Council would like in particular four photographs as replacements for numbers 1, 31, 32, and 47. May I find these at the Gallery when I reach New York? I have every confidence in your own selection and at this late date and with you yourself away, I cannot see the necessity of my re-selecting out of a larger selection of yours.

It is conceivable but unlikely that I shall still be around New York by the twenty-first so I think we had best say that I shall be seeing you on my way back between August 12 and 15. I take it that Lawrence at the Gallery will be able to give me a telephone number in case I must reach you in Vermont or so that I could warn you that I was still around.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW/dp

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

July 3, 1956

MEMO TO MRS. EDITH G. HALPERT:

The enclosed letter of June 29 from David Fisher is self-explanatory. *Please return when you've read it.*

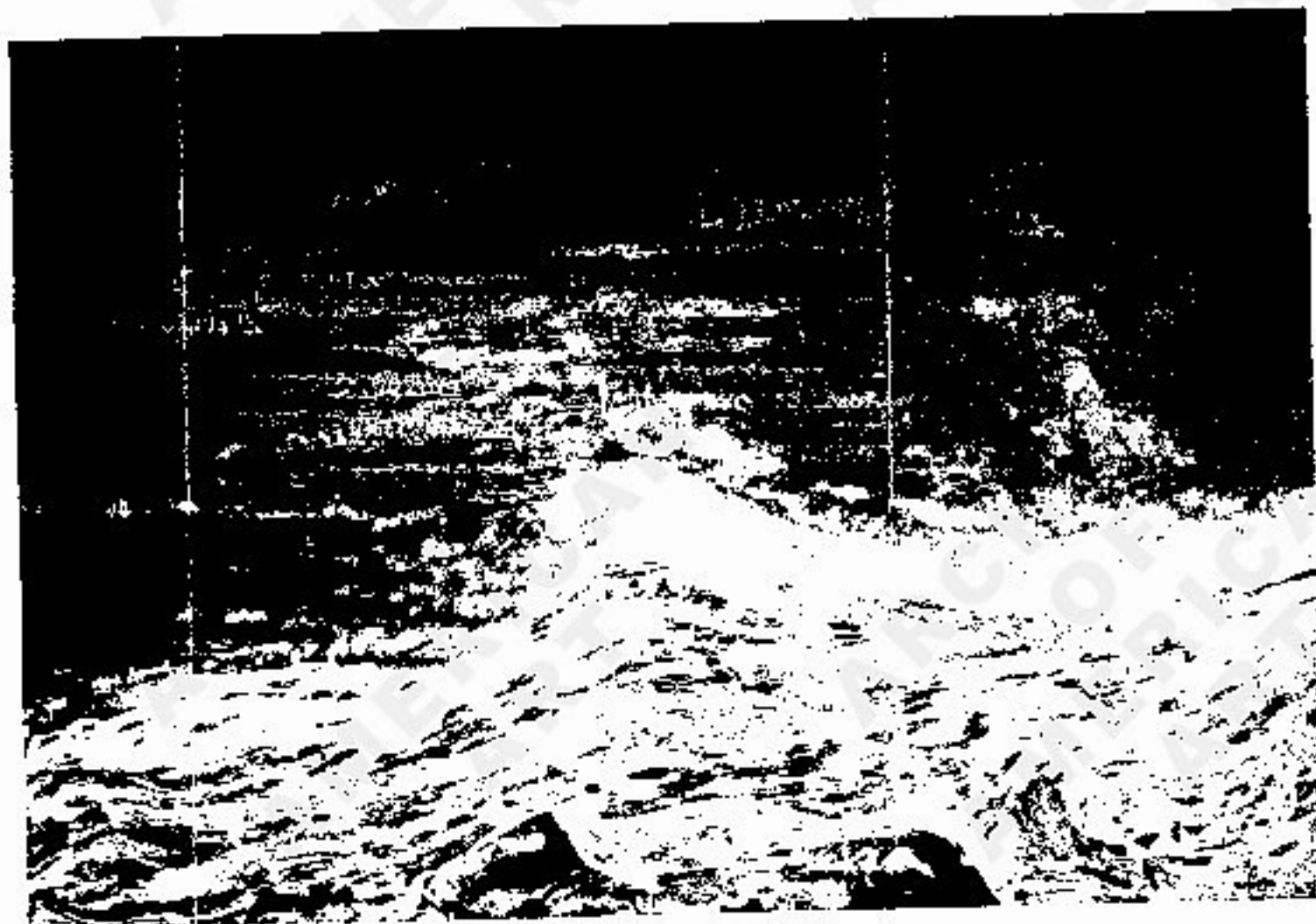
I have a brief letter from Margaret Lowengrund which is too sketchy to be of any use. I have asked her to write me in more detail. If she does so, I'll send you a copy and perhaps we can meet on the 10th. There would seem to be little point in doing so, however, unless I have the required information by that time.



Enclosure

*Hope you're enjoying
your vacation*

FREDERICK S. WIGHT



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July 25, 1958

Mr. James J. Hoffman
American Academy in Rome
Via Angelo Masina, 8
Rome, Italy

Dear Mr. Hoffman:

It was nice to hear from you and also it was a pleasant surprise to meet you at the Louvre.

Now that I am back in my own environment and have had an opportunity to study the situation as a whole and to review all the purchases, I am more convinced than ever that I would much prefer the portrait. I am not saying this to be contrary, but the overall pattern of the show would be more effective with this painting than with the other.

However, if it means a great deal to you, I shall accept your decision and will plan to have the other picture in the exhibition instead. Won't you please let me know very shortly, as I am eager to get started on the catalogue. I believe that a formal blank was sent to you and your reply can accompany the information that I requested.

I hope that you will have occasion to see the exhibition.

Sincerely yours,

BCH/ek

[JUNE 27, 1921]

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

Dear Edith,

Thanks for your nice letter and I am so pleased that you can come up for the meeting. I had a letter from the Gilberts saying that they could motor you up but I fear that for the 14th I could not put them up here but I would be delighted to get them a room at the Inn and have them stay there as my guests. Also some one may back out and I might have room. I would love you to come earlier if you would like time to look around at the changes. You know how welcome you always are.

You talk it over with them and then you can let me know. It would be so easy for you if they motored you up and back.

Now listen, be kind and let your Indian come here to this collection Chicago will not appreciate him as much as visitors will in our folk art Collection which still as you say is the best in the country. I am not selfish where other museums are concerned but I loved and asked for that Indian from the very minute I saw him and that was long before Chicago. Then with the female that you bought they would make a nice pair. Am I right that she is the one that we thought had been done by some one for a special order. Down stairs in the hall to the right of the elevator.

I agree that I should get the Classical figure as we have no examples like her. I do like Capt. Jinks but I just can't buy all that I want when I want it and I think that the two Indians are more important in the collection. Talking of Chicago, how are the Rogers. Have not heard from them in ages. Hope she is getting all right again. I am devoted to them both.

Did you get my check for your fund. You never mentioned it.

If you are kind and let me have your Indian I could have a Van pick

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
published is 50 years after the date of sale.

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. F. MARSHALL, PRESIDENT

(24)

1936 JUL 16 PM 1 28

Received VIA WESTERN UNION CABLES

NA 176 33 INTL-ITALCABLE ROMA VIA WUCABLES 16 1825=

HALPERT DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

REGRET SHIPPING MIXUP CRATES PAPERS COMPLETED STILL TIME
HERE TAKE LARGE PROFESSIONAL COLOR TRANSPARENCIES FOR
REPRODUCTION TELEGRAPH LIST PICTURES DESIRED FOR PUBLICITY=
BLAUSTEIN AMACADMY ROMA=

MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY
SAN ANTONIO 6, TEXAS

18 July 1956

Dear Edith:

We are shipping today by Central Freight Lines the Zorach exhibition to W. S. Budworth for distribution to the various lenders.

*What bills
to enter
on
am
7/27*

Yesterday afternoon Mr. Tom Slick, of the Slick Airways, called to ask that we withhold Victory for his further consideration, and I will feel sure that he will keep it. He would like to know what will happen to the surface if it is left outside, as part of a fountain, and how the present surface can be protected. He would also like to buy drawings and preparatory material, if such exist, and if you will let me know the extent of this material I will inform his office. He is building a new home, or plans to, and a place will be designed for Victory, and if he does acquire the sculpture it will be lent to us indefinitely until it can be installed. I am simply delighted that there is such a good possibility of a major purchase.

Would you be so kind as to bill Mr. Robert Tobin, 340 Terrell Road, for the drawings of the dogs (\$75.00) and Mr. and Mrs. Lichenstein, 130 East Lynwood Avenue, for Walking Baby (\$300.00).

~~I enclose one more bit of publicity for your files,~~
and I will send a copy to Mr. Zorach.

I cannot ever express to you my deep gratitude for making this exhibition possible. It has been completely gratifying on every level. Even though the sales have not been so great as I hoped, I trust that you and Mr. Zorach share my satisfaction and pleasure.

Blanche joins me in all good wishes.

Cordially,

John
John Palmer Leeper
Director

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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may be published 60 years after the date of sale.

June 26, 1966

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Lawrence wrote you last Friday, as I was dashing off, to advise you about the O'Keeffe situation. She is a queer gal, as we agreed on various occasions, and there is just nothing we can do about the matter in this late stage of the game. I do not know what affect this will have on the show but again I have nothing to offer in the way of advice. And so, I leave you with the quandary.

I was delighted to receive your catalogue and hope the show is a great success. Incidentally, I liked the foreword very much. Thank God for an honest man without a pose.

In reference to the Lehmbruck, this would be my suggestions that the gentleman have the sculpture billed to him immediately. He can pay for it at his leisure August or September. The increase in valuation cannot be given immediately after purchase. A period of twelve months must elapse to make creditable the enhanced valuation. Thus, by July 1967, I can obtain for him from a dealer of foreign art the valuation of \$7500. This I guarantee. If not, he can return the sculpture and I shall give him a refund. I believe this clarifies the matter.

Incidentally, I got myself involved in a trip to the Shelburne Museum in Vermont on July 18th and possibly to the 23rd. I do hope that your Eastern trek will start very shortly, so that you can come to Newtown early in the month giving us sufficient time to go over the O'Keeffe books, etc. - and to visit. Do let me know.

As Ever.

RGE/ek

c/o Calvanelli
Viale Glorioso 29
Roma, Italia
July 12, 1956

Mrs. Edith H. Halpert
Downtown Gallery
52 E. 51 Street
N.Y. 22, N.Y.

Dear Mrs. Halpert,
I've been advised to write to you by Mr. Robert
Schneider, director of the Schneider Gallery, where
I have exhibited my sculpture during my stay
in Rome. Because I was traveling when you
visited there and could not show you my work,
I am sending to you under separate cover seven
photographs of figures in bronze and terra
cotta. I have noted measurements and prices
on the backs of the photographs.

I studied sculpture and art history at Vassar
College and worked at the Sculpture Center
and at Columbia University with Oronzio Maldarelli.
In 1954 the Chaloner Prize Foundation awarded
me a fellowship which has enabled me to
work and exhibit in Rome for the past two years.
I shall return to New York this September. If
my work interests you, I'll be able to visit
you at that time.

When you have finished with the photographs,
- since I have few copies - would you kindly
have them sent to my home address in New York:

3353-82 Street, Apt. D-31

Jackson Heights 72, New York.

Yours sincerely,
Anne Martin

18 Hyde Park Gate
Kensington, S.W.7.

Western 5723.

July 19th 1956

Dear Mr Allen.

I am writing in acknowledge-
ment of your letter of July 16th
to my husband, Mr Jacob Epstein.

The commission of bronze
bought by Mrs Halpert has been
delayed by summer holidays at
the foundry. However the head
of Epstein is arriving tomorrow
& will be packed & shipped
immediately with the other three

WISDOM

The Magazine of Knowledge for All America

5800 WILSHIRE BOULEVARD / BEVERLY HILLS, CALIFORNIA / BRADSHAW 2-0181

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RA
July 20, 1956

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Ben Shahn, after receiving a request from us in regard to photos of certain paintings, advised that I contact you.

We will appreciate your assistance in obtaining glossy black and white photos of Mr. Shahn's "Third Allegory" and the other is a painting of Maimonides.

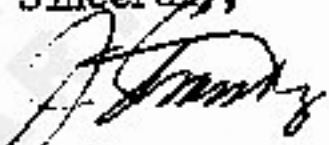
Since we are facing deadlines, your prompt attention will be helpful.

Please include caption material or explanations of the paintings.

We will, of course, give proper editorial credit for all material used.

Thank you for your cooperation.

Sincerely,


J. Strassberg
Picture Research Editor

JS:jj

July twenty-fourth,
1 9 5 6

Mr. Leo Guthman,

Dear Leo:

Your doodle note awaited me on my return from a stay in Vermont and Massachusetts. It was good to hear from you.

Also, I checked with Lawrence and found that the Marin had been shipped finally, after the reframing job had been completed. No doubt you are lying right under it at this moment relaxing from your hard labors.

Naturally, I am pleased that you like the Zorach end, if you are planning to go into the mating business. I should be glad to send you another cast of the dog for the purpose.

Don't forget, I expect to hear from you in Newton before the summer is over.

Affectionately,

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

July 2, 1956

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith,

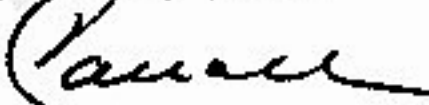
Many thanks for your letter and the mention of
the American Federation of Arts. I am sending my
material to Mr. Schramm whom I know slightly but
not well.

Actually since the Cincinnati Meetings this has
been no professional secret. Gordon Smith let
the word out before I got there, which disturbed
me, but little could be done about it. I have
set my termination date as September 1st to
allow for redistribution of the budget and some
administrative responsibilities. What comes
after that I am not at all sure. This naturally
upsets me more than I care to show, and is still
not public in Buffalo. I am hoping the resignation
can be announced at the same time as a new
appointment.

I hope you will enjoy Connecticut for the rest
of the Summer. I am planning a couple of weeks
on the cape, so may see you if it can be arranged.

My best always,

Cordially yours,


Carroll Edward Egan

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H. Rockefeller

June 25, 1956

Miss Carol Kinsal
30 Rockefeller Plaza
Room 5600
New York 20, N. Y.

Dear Miss Kinsal:

I am sorry that there has been so much delay in connection with the appraisals but some of the information that you requested required reference to records of twenty years standing.

I am filling in the original data on the list you sent me and am enclosing a separate statement on the values. In connection with the latter, I obtained specific valuations from the dealers who specialize in the artists named -- other than those we represent or sell.

Sincerely yours

EDH:la

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AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 6

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY."

July 5, 1956.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert,

In order to make certain, before we finish the completion of the packing of the paintings for the show at your Gallery, will you please send us a complete list of all the works which you purchased and chose for the show.

As yet Bolliger has not gotten in touch with me about shipping and I have not been able to get a complete list from them. As soon as I hear from you, the Academy will complete the packing and I will inform Bolliger that everything is ready.

Sincerely yours,



Alfred Blaustein

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Art Galleries
University of California
Los Angeles, California
July 20, 1936

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Mrs. Pope:

I have just received a telegram from Georgia O'Keeffe giving the permission for the 12 Metropolitan Museum loans to be included in the Marin Exhibition for the one only showing abroad at the Gallery of the British Arts Council. I have been in touch with the Metropolitan Museum and it is now certain that these loans can be added. As you know from your correspondence, they are as follows:

- Exhibitions**
1. LONDON GALLERY, 1936
 2. MOVEMENT, SEINE, PARIS (FOUR O'CLOCK ON THE SEINE), 1936
 15. LOWER MANHATTAN FROM THE RIVER, No. 1, 1931
 20. TWO MASTER BECALMED, MAINE, 1932
 20. MOVEMENT 20, RELATED TO DOWNTOWN N.Y., 1932
 31. PERTAINING TO STONINGTON HARBOR, MAINE 34, 1932
 34. PERTAINING TO DEER ISLE -- THE HARBOR, DEER ISLE, MAINE SERIES, No. 1, 1932
 37. THE SEA AND PERTAINING THERE TO. DEER ISLE MAINE SERIES, No. 15, 1932
 47. CORN DANCE, NEW MEXICO, 1932
 50. SHEPHERD, MAINE, 1932
 5. CIRCUS BARN, 1932
 12. SEA AND GULLS, 1932
- Sale**

When it was unlikely that these loans could be added, I had to advise the British Arts Council against printing them in their catalogue, especially as they wished to set up the catalogue as soon as possible. I suggest, therefore, that the British Arts Council should be cabled giving them word that the 12 Metropolitan loans have been added and can be printed into their catalogue if there is still time.

I leave you as pleased as I at this outcome. With all best wishes.

Sincerely yours,

Frederick S. Wight
Director of the Art Galleries

FSW/ch

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July twenty-fourth,
 1 9 5 6

Mr. John Palmer Leeper, Director,
 755 Austin Highway,
 San Antonio 6, Texas.

Dear John:

After seeing all the clippings which you were good enough to send, I am convinced that the gallery should move to San Antonio and that you should be made director of it. I thought I was an active gal but now feel as if I had to take ten lessons to catch up with you. Seriously, you have done a fabulous job.

When I get back to town I shall send the bills for the two objects sold.

When Mr. Slick makes up his mind, let me know, as we shall have to have another cast made immediately. Confidentially, the one in San Antonio belongs to me personally and I suppose there is a sentimental attachment for it - although another cast will probably look identical. As I said before, when Slick is ready maybe we can give him the new cast in the same finish or another which he may prefer and I can have mine back. On the other hand, if he is adamant, I may have to break down. Meanwhile, I think it is best to say nothing to him.

Sylvan Lang phoned me yesterday and told me the good news that he and you and others are trying to raise the money for the acquisition of the Zorach sculpture for Trinity University. I hope that this goes through as I am still determined to keep the sculpture in the state of Texas and, preferably, in San Antonio, even at the greatly reduced price - in preference to any other state in the Union.

All in all I am most gratified with the success of the exhibition and grateful to you for making it so. The publicity in San Antonio has, without any doubt, been of great value in switching the attitude. Many thanks.

With best regards to Blanche and you,

Sincerely,

egh-jk.

VERMONT TRA - 1920th ANOR

I am looking up some Talmudic
parables to match yours, since
God made man in his own
image you are not too far out
of the way -

B

525 Glenn Road
State College, Pa.
July 24, 1956

Dearest Edith,

Well, we are home, finally, and I guess you must be, too, or almost so, by this time. We have come back to find dismal weather, cold and rainy, and when we tell our friends what beautiful days we had in Connecticut, they won't believe us. They just mumble enviously into their mildewed beards, and change the subject.

We had a good visit with the Healds in New York, and saw any number of other people, more, actually, than I thought we'd be able to manage. It got rather hectic toward the end, so that our tranquil time with you and Albert in Newtown seemed especially wonderful in retrospect.

On our last morning there in N. Y. I paid a visit to the Little Old Lady's Jam Shop (she really is a little old lady, who sort of looks like everybody's grandmother, and in her blue cotton dress, would fit perfectly into your folk-art collection). She and I wrapped up half a dozen jars to send you for your Sunday-morning breakfast guests, and Albert took me to the post office in

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July 9, 1956

Mr. Thomas Cahill, Jr.
American Academy in Rome
Via Angelo Masina 5
Rome, Italy

Dear Mr. Cahill:

As Mrs. Halpert is about ready with the exhibition catalogue, I am writing again to ask whether you would be good enough to fill in and return the enclosed blank at your earliest convenience. The information is important for inclusion in the catalogue.

Sincerely yours,

LA/ak
Enc.

the work and would like to add
that both Bolliger and the American
Embassy in Rome told me at
that time that for this kind of
material such a declaration was
not necessary, as it had been in
the case of the drawing that you
had bought in the Rome show.

I hope the delay hasn't been
too much of an inconvenience and
that everything goes smoothly with
the customs people.

Yours sincerely -

R. von Schmidt

prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I shall have some more photographs of the work of the artist who you will like to see. I shall have some more photographs of the work of the artist who you will like to see. I shall have some more photographs of the work of the artist who you will like to see.

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

I hope this will be of some help to you. I hope this will be of some help to you. I hope this will be of some help to you.

Dear Boris:

Writing to you reminds me of the old Jew who composed a letter to God, walked to the highest spot in the village, and let the wind do the rest. However, I shall try again.

As you gather, I am temporarily ensconced in good old Newton, and naturally, expect to see you pop up any minute. Among my most recent visitors was a young artist by the name of Walter Meigs who, as you may recall, was awarded first prize in the Boston Festival. I believe, that he received a previous award on a similar occasion.

Meigs is one of the ten geniuses I discovered for our Ground Floor Gallery. He was among the boys transferred to Charles. However, in one of the latter's "moods", he advised Meigs that he was no longer interested in his work. The poor kid went into a big dither and is as puzzled as I am about this sudden change of heart particularly in view of the fact that his work in the past year has really developed in a very exciting fashion - to the extent that I have purchased and sold several of his paintings.

Bo/MSH

What I am getting at with this long megillah, is that I think it would be an excellent idea for you to give him a one man show with the entire commission available to you. This would be very fitting because of the prize in Boston, the reviews which appeared, and the purchases made by Jost Michaelson and others. He is Professor at Starr's College, Connecticut and could deliver the pictures to you in person, thus saving transportation expense. All of his paintings are being delivered to The Downtown Gallery within the next week or two and I shall make a preliminary selection subject to your approval. I am also planning to invite some New York dealers to add him to their list but shall not do so until you will have had an opportunity to decide about the show and future activities. Incidentally, I have a feeling that Nat Saltonstall might like a show of his work during the summer. If, by any chance, you can come to New York to look over the material first hand, it might be a good idea. If not, I shall be glad to make the selections for you plus loans from museums and private collections.

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GRAPHIC WORKSHOP AND GALLERY
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PHILADELPHIA 3

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MRS. ALLEN WOODRUFF

28 July 1956

The Downtown Gallery
52 East 51st Street
New York City 22, NY

Dear Sirs:

Dr. Schwarz of the Davison Art Center, Wesleyan University, has chosen Ben Shahn's "Silent Music" for our Curators Choice show. Will you be able to lend us this print in October? Please let us know on enclosed card.

Thanking you,

Sincerely yours,

Helen Davis

Helen Davis
Assistant to the Director

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June 28 '56.

Dear Miss Halpert:

I would like to know how much longer you will be in New York. I can't say just when I will be able to come to New York but if it is possible I want to arrange to come up before you leave. However, if you are leaving the first of July I shall postpone seeing you another trip.

Sincerely,

Pauline A. Pinckney.

Irvingland, Pa.
Berks County

Box 99.



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 6-5300

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MARGARET McKELLAR
Executive Secretary

July 2, 1956

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I believe you have heard of our new project, called "Friends of American Art," but I am enclosing a still tentative draft of the plan for your information. I know you will understand if we ask you to keep this confidential for the moment.

Lloyd and I would like very much to have the benefit of your ideas on the subject before we carry it to its final form. We have called Lawrence and made a tentative date to meet you at the gallery next Monday, July 9, at 3 p.m. We would appreciate it if you could find time to see us for a few minutes then and tell us frankly how the project strikes you.

Sorry to break in on your vacation this way, but Lloyd is leaving soon for Rhode Island and we want to get this set for an early meeting with a group of collectors in the fall.

My best as always.

Yours sincerely,

Jack
Curator

JTHB:pp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



RESEARCH STAFF

GENERAL MOTORS CORPORATION

BOX 188, NORTH END STATION
DETROIT 2, MICHIGAN

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July 6, 1956

Mrs. E. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Since hanging the Sheeler painting in our Executive Suite Conference Room, I have had all kinds of reactions from our people. However, this is to be expected because most of them readily admit they are not in a position to judge such art.

I personally think it is an outstanding piece of work by Mr. Sheeler. I have not written him to date, to this effect, but I expect to send him a few photos and write him a note, within the next few days.

We are enclosing a few prints of the picture as it is hung on the wall of the Conference Room.

Yours very truly,

C. F. Huddle, Head
Technical Facilities
and Services

CFH:lk
Enc. 2

The Menninger Foundation

DEPARTMENT OF CHILD PSYCHIATRY

2221 WEST SIXTH AVENUE

TOPEKA, KANSAS

July 5, 1956

THE SOUTHARD SCHOOL
THE OUTPATIENT CLINIC

TELEPHONE
2-6484

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I greatly appreciate your thoughtfulness in holding in reserve for me the truly fine drawing of Freud by Ben Shahn. Unfortunately I cannot afford to buy it since my family and I are on a tight budget until my own analytic training is finished.

I hope you will convey to Mr. Shahn my real enthusiasm for the way in which he has captured the essence of Professor Freud. I particularly felt that the painting on the cover of Time was one of the finest things he has done.

Sincerely yours,

Cotter Hirschberg
J. Cotter Hirschberg, M.D.
Director

JCH/vb

MUSEUM OF ART OF OGUNQUIT
INCORPORATED 1931

Trustees

ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNEY
JOSEPH A. WEARE

ALLEN WHITING, *Associate Director*

WILLIAM I. HOMER, *Curator*

Telephone: Wells 159
OGUNQUIT, MAINE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 9, 1956

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

I realize that you are probably very busy at the moment, but I would like to ask a favor of you regarding Carl Walters' ceramics that have been sold through your Gallery. Since I am working on an article on the man for Art in America I would like to piece together his complete oeuvre during the summer. My problem is to get dates and dimensions of his major pieces in an attempt to find how many versions of some of the sculptures have been turned out. Also, any names of Walters collectors who have bought from your gallery would be very helpful. I have an old list of Carl's but it is not up to date.

I spoke to you on the 'phone about this last winter, you may remember, and you said that your records were not easily accessible. If it is possible for you, or someone else, to go through them in search of Walters information, I would be very happy. Whatever cost is entailed in this digging will, of course, be covered by us.

Many thanks for your help in this matter, and also for the pictures you have lent to the exhibition. This year's attendance so far has outshone the average for any past year. A catalog of the shows, including the Carl Walters memorial is being sent to you under separate cover.

Yours sincerely,

Wm I. Homer

William I. Homer
Curator

in

P.S. Any of the old catalog sheets for Walters' Christmas shows in the thirties would be most welcome, if you have copies.

2

association, to purchase works by twentieth-century American artists for the Museum's collection. The majority of works purchased would be by living artists, some of them by younger and lesser-known men. They would be labelled and catalogued: "Gift of the Friends of American Art."

The final decision on works to be purchased with association funds would be made by a joint Acquisitions Committee consisting of five members elected by the Friends of American Art and five representatives of the Whitney Museum's Trustees and staff. Selection would be made from widely varied groups of paintings and sculpture proposed by the Museum from time to time on the basis of its knowledge of works needed to balance the permanent collection.

Once a year, the Museum would hold a Recent Acquisitions Exhibition in which all works bought by funds from the Association would be hung together as a unit or otherwise appropriately designated. The Museum would publish an illustrated catalogue of the exhibition in which members would be listed and the association's activities publicized. A special reception and preview would be held for members of the Friends of American Art.

The Museum would also hold periodical exhibitions of work from the private collections of the members, with suitable catalogues, as a further means of publicizing the purposes of the association.

The association would hold two regular meetings a year, each followed by a reception, with the Museum as host. One would precede the opening of the Recent Acquisitions Exhibition, as stated above; the other might take place during an Annual Exhibition, a "Young America" show, or an exhibition of the members' collections. Additional meetings could be called by the association at its discretion in the Museum's conference and meeting room on the fourth floor.

In addition, the Friends of American Art would act as an advisory body on methods of increasing the Museum's purchase funds, on adding

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

OGDEN K. SHANNON
FORT WORTH, TEXAS

July 5, 1956

Dear Mrs. Halpert:

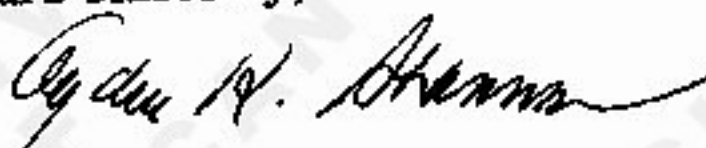
Enclosed please find my check in the sum of \$400 to complete the payment on the Marin which we purchased from you.

For her records, and particularly for state tax purposes, Mrs. Shannon would appreciate a note from you giving the name or other description of the picture, the painter, the date of the painting, the price, and the fact that the stated price has been paid.

We have been most pleased with our purchase and look forward to visiting your gallery again the next time we are in New York.

With kindest regards, I am

Yours sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 28, 1956

Planetarium Station
127 West 53rd Street
New York 24, N. Y.

Gentlemen:

We have known Oliver Baker for a period of about ten years and have found him completely reliable and trustworthy in all business and social transactions.

It gives me great pleasure to recommend him.

Sincerely yours,

WCH/ab

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY"

July 1, 1956

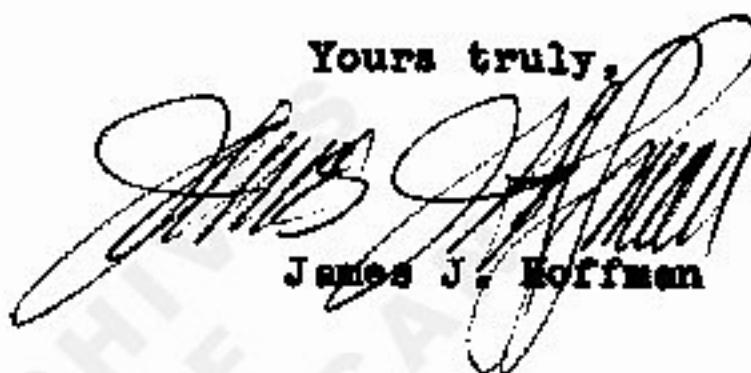
Edith G. Halpert
Downtown Gallery
New York City

Dear Mrs. Halpert:

Thank you so much for your reply to my recent letter. I have left word at the Academy office for both paintings to be sent to you for use in the coming exhibition. I do hope, however, that you can be persuaded to accept the figure painting as payment for your check. Since Mr. and Mrs. Wyner are without funds it is not a question of money with me, but they are so attached to their portraits that it would give me great pleasure for them to have them.

I am sorry that I will arrive in New York too late to see the exhibition, but I am sure to hear all about it from my many friends in the city.

Yours truly,



James J. Hoffman

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be asserted that the information may be published 60 years after the date of sale.

Art Galleries
University of California
Los Angeles, California
July 20, 1956

Mrs. Josephine Allen
Associate Curator
Metropolitan Museum of Art
5th Avenue & 82nd Street
New York, N. Y.

Dear Mrs. Allen:

I was happy to be able to tell you this morning I am now in touch with Georgia O'Keeffe and have received her permission by telegram for the inclusion of the 12 Marin loans requested for the one-man showing in London at the British Arts Council under the auspices of the U.S.I.A. and the Smithsonian Institute. The telegram reads: Telegram just received . . . I say yes letter follows. Georgia O'Keeffe. I shall send you a copy of her letter as soon as it is received.

It is my understanding that the Metropolitan Museum wishes all its loans at the conclusion of the current showing at the Whitney Museum, and that after inspection, the 12 loans requested for the London showing will be returned to the Whitney Museum for packing. The loans in question are numbers

1, 2, 15, 20, 30, 31, 32, 37, 47, 50 (watercolors)
8 and 13 (oils)

These are the numbers in the Marin catalogue and you have the titles in our correspondence.

Endwerth has been instructed to bring back the paintings and to return the 12 extended loans to the Whitney Museum at your convenience. I assume from our conversation, that they could go back in ten days or so, so that the Whitney Museum can get the exhibition crated.

The showing in London is at the Galleries of the British Arts Council from September 21st to OCT 20th.

I am assuming that the Metropolitan Museum will wish to carry its own insurance as it has done previously. We will be subsequently billed. If by any chance you wish us to insure, I shall be alerted and can be reached via the Whitney Museum until August 15th when I shall be back at my office in California.

a pouring rain to mail them. If the label
and the postage stayed on till it arrived
in Connecticut, it will be sheer miracle.
We also took a few jars to Shelter Island
with us when we went out there; I was
horrified to see Albert consume nearly a
whole jar for lunch, after he had made
such a pretty presentation speech to his
hostess. I guess you should be glad we
mailed yours to you, rather than bringing
it ourselves.

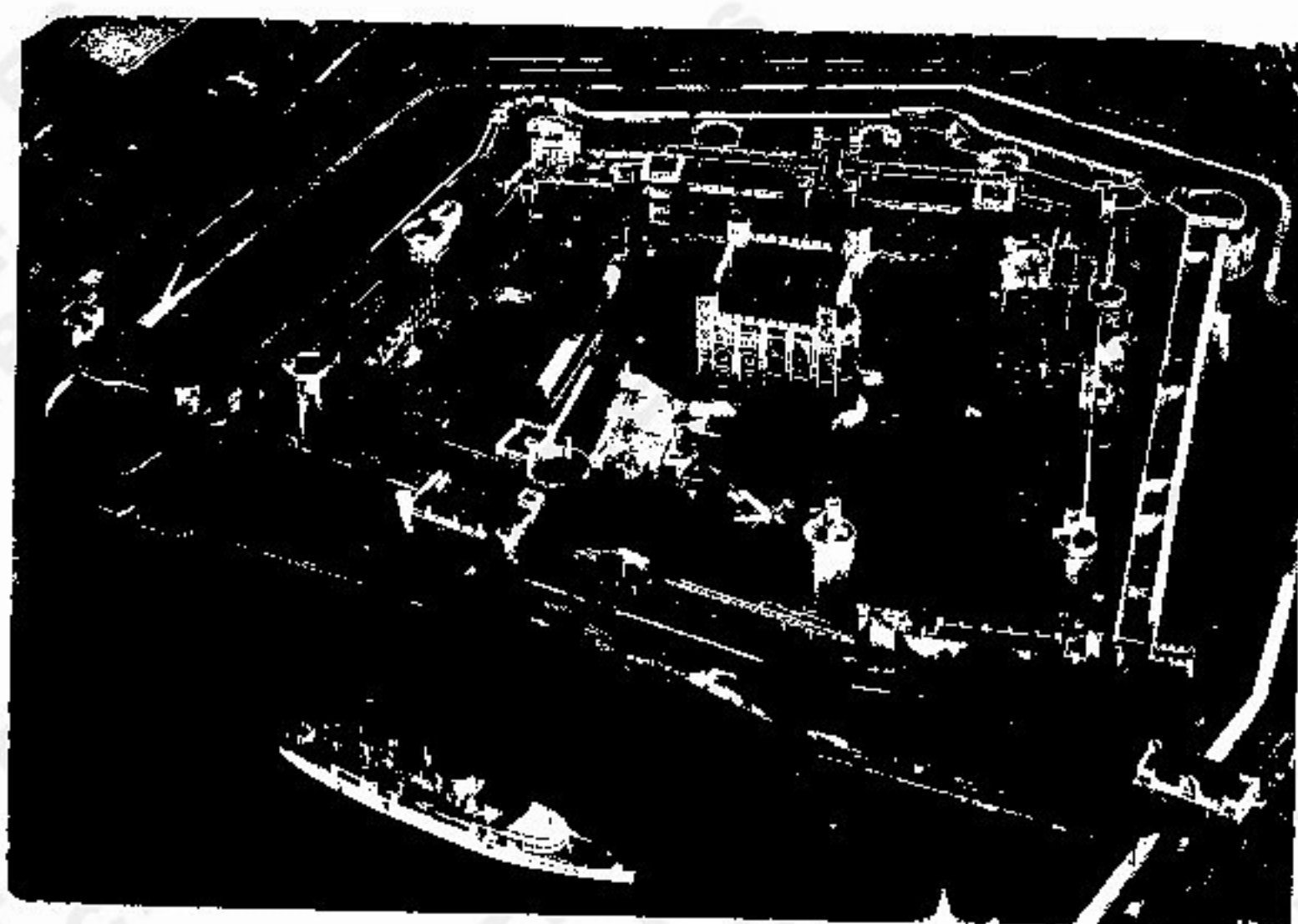
Under separate cover I am returning your
yellow shower cap to you. It got into our
luggage, because every once in a while
when packing-time comes around during our
travels, Albert suddenly fancies himself
terribly efficient, and decides to help.
I recognized the yellow cap as the one
that had been hanging in your guest-room
bathroom, so I asked Albert if he remembered
doing anything with it. He said, sure, he
packed it; he thought it was mine. As far
as I can recollect, that was the extent of
his packing that day. Anyway, mine is
white. So, it will be along as soon as I
can find something in our temporary quarters
to pack it in.

I know that you and A. will be having cor-
respondence about the shipment of the collection,
so I'll just say now that we are expecting
you for the opening, and if luck prevails,
and we triumph over the contractor, we shall
be sleeping you in our own new house, God
willing.

Till then,
Much love,

Virginia

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AMERICAN ACADEMY IN ROME

101 PARK AVENUE • NEW YORK 17 • NEW YORK

28 June 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Al Blaustein sent the enclosed forms to me with the request that I fill in the necessary information for Leon Goldin and Milton Hebard, both of whom are away from the Academy on extended trips. As you will see, the information we were able to furnish is not up-to-date, but I hope it will be of some help.

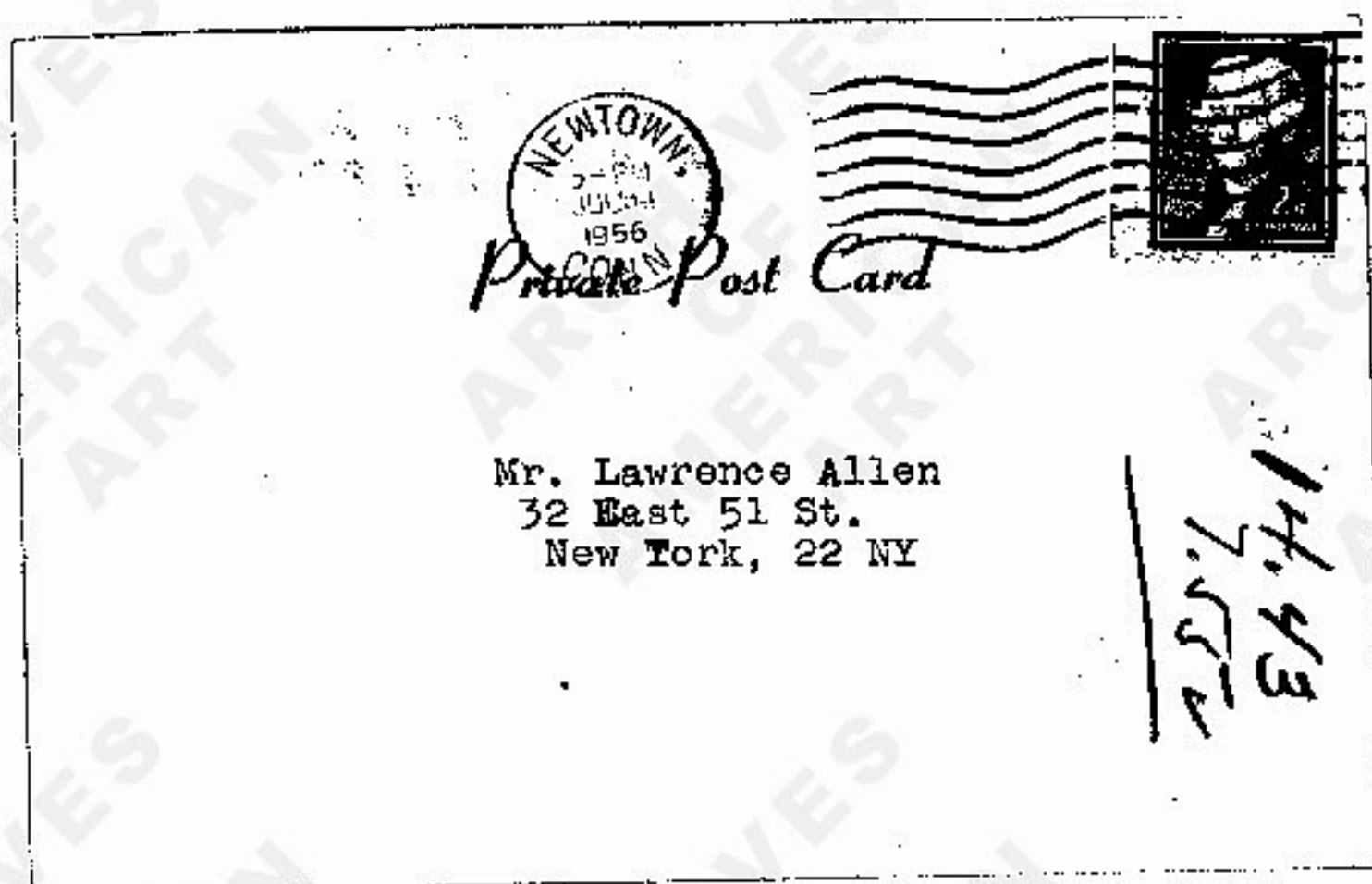
It was a great pleasure to meet you in Rome, and I am looking forward to seeing your exhibition in the fall.

Sincerely yours,

Mary T. Williams
Mary T. Williams (Miss)
Executive Secretary

Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Mr. Josephine Allen

July 28, 1966

I want you to know how grateful I am to Mr. Hale and yourself
for all the cooperation which you have extended to us.

Most Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSS/ek

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director
Mildred Baker, Associate Director



June
26
1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I wish to thank you on behalf of the Museum for your assistance in making our Abstract Art exhibition the success it was. Our public enjoyed the show immensely and we were able to offer a number of programs in connection with it.

I hope that you will inform us when you are next in this vicinity; we would be delighted to show you whatever is on view.

Sincerely

Associate Director

it

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 9, 1956

Mr. Sigmund Knustetter
The Perfit Company
400 South Dearborn Street
Chicago 7, Illinois

Dear Mr. Knustetter:

Thank you for your letter and the receipt.

Indeed, as I mentioned to you previously, we shall be responsible for the payment of any restoration charges made by Louis Fournier in connection with either or both Doves - in the event that you decide on acquisition. On the other hand, the paintings may be returned to us the first week in September when the gallery reopens for the new season.

My best regards.

Sincerely yours,

ECM/ek

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



400 SOUTH PEORIA STREET
CHICAGO 7, ILLINOIS

EXECUTIVE OFFICES

July 2, 1956

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I am enclosing receipt #6245 for the two Arthur G. Dove paintings, which were sent to me on approval.

It is understood that should we keep either one or both that these will be restored as per our conversation, when Mr. Pomeranz arrives here this fall.

Inasmuch as you are closed this summer, Mrs. Kunstadter and I understand that we will let you know by the first of December in regard to our keeping the pictures.

Sincerely yours,

SWKunstadter:JD
Encl.

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Sylvan Lang

-2-

July 9, 1958

Kenneth Frankheim Mrs. Halpert, your agent, has already been paid your fee, or most of it, and should also be willing to waive any further payments*. This is apropos of any future sale of the bank sculptures. Best regards to you and Mary.

Sincerely yours,

RMH/ek
Enc.

For to publishing information regarding sales transactions
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 26, 1966

Dr. J. Catter Hirschberg, Director
The Menninger Foundation
Department of Child Psychiatry
2221 West Sixth Avenue
Topeka, Kansas

Dear Dr. Hirschberg:

Some time ago, you wrote inquiring about the Freud painting, the reproduction of which appeared on the cover of Time Magazine. You may recall, that I informed you promptly that the painting had been sold.

Several days ago, Shahn brought in quite a remarkable drawing of Freud which I thought would interest you and I am, therefore, holding it in reserve until you will have had an opportunity to consider the matter. A photograph is enclosed with all the data on the reverse side. The price is \$375.

While the gallery closes officially on the 30th of June for the two summer months, all mail addressed here will reach me at my summer address.

Sincerely yours,

RMH/ek
ENC.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE GUILD HALL



EAST HAMPTON, N. Y.

July 9, 1956

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Just a reminder that Home Sweet Home Movers will pick up
the following paintings on Wednesday, July 12 for our
show, Flowers in Art:

Karfiel - Still Life with Milkweed \$1800
O'Keeffe - Pink and Yellow Hollyhocks \$2000

They will be returned on August 14.

We greatly appreciate your willingness to lend work for
our exhibition.

Sincerely,

Margaret Loomis
(Mrs. Alfred L. Loomis)
Art Committee Chairman

THE PURPOSE OF THE GUILD HALL IS TO PROMOTE AND ENCOURAGE A FINER TYPE OF CITIZENSHIP

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Art Galleries
June 28, 1956

Philip James, Esq.
Director of Art
The Arts Council of Great Britain
4 St. James's Square
London, S. W. 1, England

Dear Mr. James:

As you know, we have been making strenuous efforts to be in touch with Miss Georgia O'Keeffe, who made the gift of the Stieglitz Collection to the Metropolitan Museum of Art when her husband died. The Metropolitan loans were conditional on her permission, and while we have not the slightest doubt that this permission will be forthcoming, we have been unable to obtain it. She has been in Portugal with no forwarding address and now I understand that she is in Peru.

It is conceivable that we may be able to reach her before July 28 when the exhibition closes at the Whitney Museum, but you wish to print your listing now, and I cannot advise you to list the Metropolitan loans as I feel it would be too disconcerting if they were not to come. I suggest, therefore, that you omit them. They are numbers:

1, 2, 15, 20, 30, 31, 32, 37, 47, 50 (water colors)

8 and 13 (oils)

in the original catalogue.

Perhaps this scaling down of the exhibition by 12 pictures suits your space. If, however, you are anxious to have these paintings replaced, I shall be glad to request 12 additional loans from the John Marin Estate. It will take a little time, however, before I can provide you with their titles. I shall be in New York in the middle of July, and I doubt if I could have them before then. If you wish to print now, I believe it would be better simply to go along with the enclosed list. It does not, after all, prevent you from putting on display additional paintings either from the Metropolitan or the Estate.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW/dp
Encl.

cc: Mrs. John A. Pope

2016 A Briggs Ave.
Mobile, Ala.
July 11, 1956

Mrs. Edith Hasport
Downtown Gallery
New York, New York

Dear Mrs. Hasport:

I wish to sincerely thank you and Mr.
Deen for the assistance that you gave me
in securing the "Zorach" Child with Cat."

Everyone who has seen the piece is
very much pleased with it and we are all
sure that it will make an excellent
gift for the school and will greatly
enhance the permanent art collection
at Agnes Scott College.

Thank you so much for your help.
The class of 1956 at Agnes Scott greatly
appreciates it.

Sincerely yours,
Virginia Jakeman

at Skowhegan and I will make arrangements with Mr. O'Brien, the owner of the apartment, for a mutually convenient date. He is spending the summer on Cape Cod but comes to town several days a week for staff meetings in the New York.

If it would be more convenient for you to contact Mr. O'Brien directly and make your own arrangements regarding time he can be reached at his office on Mondays and Tuesdays Telephone Plaza 3-7988 - His address is 993 Park and the telephone there is Le-6-6404.

Bill O'Brien is an awfully nice person - the apartment is big and airy and he would be sure to give you a nice cool drink on a hot Summer Day -

With all best wishes from Skowhegan

Sincerely yours

Anna Pove

MRS. J. WATSON WEBB
SHELBOURNE, VERMONT

them up.

Lila has finally taken a turn for the better. Eight months is a long siege. She had to go back to our apartment but is moving back to Westbury today.

Watson's younger brother's death was a dreadful shock to us both. He seemed so well and we did love him dearly and of course to me he was my mainstay for many matters. I leaned on him for everything. Such is life.

Am swamped with work. You see Watson and I were fishing at Cascadepia and then we went to N.Y. and then I went back with him for a day and a half and had to come here as my other sister in law came for this week. Figured that I covered over 2500 miles in the one week.

Much love to you and any plans that you make will suit me.

Devotedly,

Electra

June 27th.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

Cape & Cod Village

July 21, 1956

Dear Edith:

It has been a few days since we sat down at Mrs. Webb's and went over the various angles of publicity, but I have been very happy for the help you gave me. So busy here that I haven't had a chance to copy off the names you mentioned, but now I will try and see if I can do it.

THE ART DIGEST
Jonathen Marshal, Editor

(June - Big issue;)

Art NEWS
Bess, Editor

(This magazine will use color plates)

Name and address of 4 color plate
makers, in New York & Boston.

THE ART QUARTERLY
Edgar Richardson, Editor
Detroit, Michigan

ART IN AMERICA
Jean Lipmann, Editor

Miss Emily Genauer
Art Dep't
N.Y. Herald-Tribune, N.Y.

A New Type Resort on the Shore of Lake George, at Hague, N. Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 6, 1956

Mr. Albert Christ-Janer
The Pennsylvania State University
University Park, Pennsylvania

Dear Albert:

I was simply delighted with the prospect of seeing you Tuesday, July 10th. Try to make it early. I wish I did not have to be in New York Thursday night as I would urge you to stay on considerably longer.

Just so that you and Virginia don't get lost, I am enclosing directions. In the event that you do not take the Meritt Parkway and cross the State at some other spot, I am also enclosing directions from Danbury.

It will be wonderful to see you.

Sincerely yours,

RGH/ek
Enc.

July 23

SIDNEY BERKOWITZ

The Steeler photo goes into
the frame and onto the
wall with many thanks to
you for remembering. We're
back in N.Y. for a bit and
will probably be in and out
for the rest of the summer. Love, Sid

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INSURANCE

J. BLAISE DE SIBOUR & COMPANY

Insurance Brokers

ESTABLISHED 1928

1700 EYE STREET N.W. WASHINGTON 6 D.C

TELEPHONE
METROPOLITAN 8-3996

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 3, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street,
New York 22, New York

Re: L. Corrin Strong
Damaged Weathervane

Dear Mrs. Halpert:

We take pleasure in enclosing draft in the amount
of \$240.00, in settlement of the above captioned claim.

If you should have any questions concerning this
settlement, please do not hesitate to let us know.

Yours very truly,

J. BLAISE de SIBOUR & COMPANY

Alma J. Davis

Alma J. Davis,
Claims

AJD:s
enc.

July 6, 1956

Mrs. S. White Robinson
Via Margutta 33
Rome, Italy

Dear Mrs. Robinson:

Thank you for your letter and for sending a copy
of your catalogue which has not as yet reached me.

Since my exhibition of artists abroad is more or
less limited to artists not associated with New
York galleries, I doubt whether there is anything
I can do about adding examples of your work to
the exhibition. I made one or two exceptions in
my purchases but do not plan to include the paint-
ings or sculptures in the exhibition. Nevertheless,
when you will come to New York, I shall be very
happy to meet you.

Sincerely yours,

EGH/ek

AEA

July twenty-fourth,
1 9 5 6

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Electra:

The Gilberts and I completed our trip as of Saturday afternoon, making a short cut - as usual - this time by way of Cape Cod. We spent a good deal of time discussing Shelburne and our enthusiasm for the tremendous development which has occurred even in as short a period as a year. I am very proud of you.

When I get to New York I shall send you photographs of the hostess' gift so that you may make a choice of the specific set you prefer. I am referring to the weathervane model, mold, and final sculpture.

En route we stopped at practically every antique shop and were very distressed with the dearth of material to be found. I did, however, buy a very exciting figure - which was called a figure-head - but which I am pretty sure was used as a shop sign for a cigar store and saw some entertaining circus figures which, too, were called figureheads. The latter were too rich for my blood moneywise and I am sure you, too, would find them out of scale. Also, in one shop where I bought a table for myself, Virginia discovered some cocktail napkins - a set of which I am enclosing - for very obvious reasons. With a little effort I obtained from this shop the name of the distributor with the idea that you might wish to have these for your gift shop as they would be most apropos. They sell for \$2.50 for a set of eight. The name is Richard Maloy, Stanfordville, N. Y.

I hope the attendance continues popping. It was very impressive to see all those cars and fun to hear the favorable comments. An added favorable comment may be made by me for your wonderful hospitality and the good time I had. I hope that your entertaining tones down a bit and that you will manage some rest.

My best regards to Mr. Webb - and to Mrs. Rathbone if she is still there.

Affectionately,

If you are a divorcee, I hope you'll pardon me for writing to you and not knowing you in person. Too bad about him & Mrs. Gladys Robison. I might myself a bad boy too. I can say some crazy. I also send 1 dollar to help the Reddy grow out last year. This doesn't mean I'm rich or for any one course.

I also dreamed her she and all these guns & soldiers stop the Korean war with the presidents & more her she. Best of Health always. Maybe the world will have peace & can go back to China & visit my family it had to be a artist anyway. ~~Just~~ for both countries. Here in Los Angeles I like the Olympic sport show all the artist represent very well. I missed the Coppers, Remington, Walhins, also I think it was Davis in Santa Barbara long time ago. I was very busy & understand or try to study Suzanne. Too far to go then I was broke.

The City College

CONVENT AVENUE AND 138TH STREET
NEW YORK 31, N. Y.

DEPARTMENT OF ART

June 30, 1956.

Mrs. Edith Gregor Halpert,
Edith Gregor Halpert Foundation, Inc.
32 East 51 Street, New York.

Dear Mrs. Halpert:

Professor Janowsky has just written to tell me of the generous gift of the Foundation to help publish my study on the Problems of the Younger American Artist. I should like to thank you very warmly-not alone for your help in securing this grant for the study-but also for your very genuine interest throughout. My review for the Art in America magazine has been sent to them about two weeks back and, I hope in time for the publication of the study which is set for October.

In the fall when you return to the city you might care to indicate people or institutions to whom The City College could send complimentary copies of the study or, if you prefer to send them out yourself, give us an idea of how many you will need.

We are supposed to be having a vacation here in Connecticut but we have spent the past few weeks preparing a ms. on How to Look at Art for a stenographer to type and am now doing an index for my book on Mexican painting which will be out in October, 1956.

Again, many thanks, and if there is anything I can do from here do let me know. Address is Star Lake, Deep River, Conn.

Hope you have a good summer!

Sincerely,

Bernard Myers

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 16, 1956

Miss Anne Poor
Shoshogan School of Painting & Sculpture
Shoshogan, Maine

Dear Miss Poor:

Thank you for your letter.

Yes we are planning a show of artists working abroad, and while I should be delighted to include your painting it would not fit in with the plan of this exhibition.

Actually the idea was rather a spontaneous one and is based on the works of art I actually found in the cities I visited. It would be rather clumsy to make it retrospective. I am sure that you can understand.

As you may have occasion to use these photographs, I am returning them to you. I hope to see you in Shoshogan this summer when I make my usual pilgrimage.

Sincerely yours

WGH:1a

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July 9, 1958

Mr. Edward P. Alexander
Vice President and Director
Division of Interpretation
Colonial Williamsburg
Williamsburg, Virginia

Dear Mr. Alexander:

On my return from a trip abroad, I found your letter.

I referred to some of my records on the theatre, but could locate nothing about the whereabouts of the portraits of "Nancy Hallam" which interests you. If by any chance, I come across any leads, I shall indeed communicate with you.

Sincerely yours,

RGM/sk

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 29, 1956

Dear Mrs. Halpert:

This is to confirm the sale of the Ben Shahn PATTERSON
silkscreen consigned to us October 7, 1955.

Thus, would you be good enough to bill the purchaser,
Mr. Frank B. Nichols of Beechwood Drive, Glen Head,
New York, in the amount of \$90, less the \$7 rental
received.

Enclosed is our statement for the handling charge,
minus the rental already collected.

Many thanks for your continued cooperation.

Sincerely yours,


Florence Olson
Art Lending Service,
Executive Secretary

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

enc.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information

July 9, 1898

-1-

My summer address is Eden Hill Road - Newtown, Connecticut and the telephone number is Garden 6-4508. A day's notice will bring me to New York, Conn. My address is 1000 N. 10th St. N. Y. City. I make it

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July 9, 1898

not to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

July 16, 1956

Mrs. Telford Paullin
54 West 74 Street
New York 23, N. Y.

Dear Mrs. Paullin:

The gallery is closed during the months of July
and August and Mrs. Halpert will not return until
September 5th.

I am reasonable certain that she would be interested
in the Dove drawings and would therefore suggest that
you either write or telephone on her return.

Sincerely yours

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
not both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF POLITICAL SCIENCE
BERKELEY 4, CALIFORNIA

July 13, 1956

Dear Mrs. Halpert:

Thank you for your letter of June 11 with reference to Ben Shawn's work. Please note that my summer address is changed; I will be in Berkeley until early September.

I suppose I am interested in drawings etc. in the range of \$75 - \$200. I shall appreciate seeing photographs of what is available. Please let me know, too, whether any form of installment buying exists in the art world. If it does, there is a possibility of going higher on the price, on terms.

Thanks again.

Sincerely,


Arnold A. Rogow

July 16, 1956

Miss Ann Forsdyke
Whitechapel Art Gallery
High Street
London, E.1, England

Dear Miss Forsdyke:

A letter from Mr. Robertson arrived at the gallery when Mrs. Halpert had already left for her vacation. She will not return until September 3rd, but I may be able to reach her within the next two weeks.

Of course I am sure that she would not want you to withhold any of Mr. Howard's paintings from local sale. I would take it upon myself to decide on her first choice entitled "Interior, 1954", if it is still available and if the shipping charges here would not be high.

Please use your judgement in this connection and advise me of your decision.

Sincerely yours

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WEST COAST UNIVERSITY

150 WEST Slauson Avenue LOS ANGELES 3, CALIFORNIA

Telephone: ADams 3-6217

Vacational
DepartmentExtension
Department

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Now here in Los Angeles New Whim town
is a very good place to open an art
gallery given the rents are too high
doesn't seemed anyone wanted to open one
yet. I think a good location at night
also few of the galleries are closed in Los
Angeles business are slow. No one like Bernard
Muffet can make \$22,000 a year at he come
a millionaire. For bad ya can't come to L.A.
for vacation or I can come to visit you
this year. Reason I felt like to give up
it that my car always rings all the
times and no doctors can fix it yet or
I give them a charge to do so. Many doctors
tell me all so of course and I'm so of give
up hope and can not tell who and who
are right or wrong. Or I might visit next
year and not drop in your gallery. I don't

June 27, 1965

Beloit College
Beloit, Wisconsin

Gentlemen:

On October 26, 1964, we consigned to you five drawings by William Zorach. Two of these were returned, but we are still waiting to hear about the other three listed below:

"Study for Sculpture"
"Study for Sculpture"
"Study of Rabbit"

Sincerely yours,

EGH:ah

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-6900
CABLE: MODERNART, NEW YORK

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July 24, 1956

Dear Mrs. Halpert:

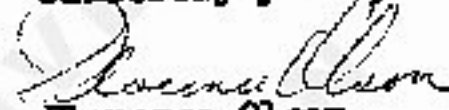
This is to confirm the sale of the Ben Shahn STEELWORKER MEDITATING consigned to us May 17, 1955.

As we received the amount for sale directly from the purchaser, Mr. Robert F. Rosenstiel of 1210 Coldwater Canon, Beverly Hills, California; after rental, we are sending under separate cover a Museum check in the amount of \$337.50 based on the following:

Purchase price.....	375.00
Less 3 mos rental.....	30.00
	<u>345.00</u>
Bal handling chg due ALS	<u>7.50</u>
Total:	337.50

Many thanks for your continued cooperation.

Sincerely yours,


Florence Olson
Art Lending Service,
Executive Secretary

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

July 2, 1956
American Academy in Rome
Via Masima 5
Rome, Italy

Mrs. Edith Halpert
The Downtown Gallery
35 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert;

A week or so ago I arrived at the American Academy and learned from some of the artists here of your visit, many purchases, and plans to stage an exhibition of Americans working abroad. As I have found that opportunity in this business seldom seems to knock, (rather moves on elusive tiptoe), I decided to dispatch a letter inquiring about your forthcoming show and whether you have sewed up your buying. I have been in Turkey for some time, recently received the Rome Prize in sculpture for next year, and, upon return to Rome and The Academy, found that I had just missed you. I have been working abroad almost a year - much of the time in Italy and Turkey. At this time I have a large group of drawings and prints based on the imagery of Istanbul and Anatolia. If you would be interested in looking them over I shall be glad to roll up a group and mail by tube. Please, however, if you have planned your exhibition in detail, I do not want to burden you with the task. On the other hand, if you are interested I can get some examples to you within three weeks - following an exhibition I am now holding in Rome. The fact that the drawings seem to be selling rather well here also encouraged me to write to you.

Looking forward to your reply I remain. . .

Sincerely yours,


James H. Wines

RICHARD S. ZEISLER

805 MADISON AVENUE

NEW YORK 22, N. Y.

PLAZA 5-9277

CABLE ADDRESS

"RICHZEIS NEW YORK"

July 24, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It might be best to wait until
after Labor Day before proceeding with
the painting about which Mr. Schramm
has written you. I shall be in touch
with you then about it.

Most sincerely yours,



Richard S. Zeisler

RSZ:gh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained 60 years after the date of sale.

File
July 6, 1956

Dear Miss Pinckney:

As you see by the letterhead, I am through with the gallery season and I am spending my two summer months vacation here.

If, by any chance, you can either motor up or come up by train, I shall be glad to see you. My telephone number is Garden 6-4508. Let me know when you plan to be in New York again.

Sincerely yours,

EGH/ek

Ivyland, Pa.
Bucks County
Box 99

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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GRAPHIC
SOCIETY



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95 EAST PUTNAM AVENUE, GREENWICH, CONNECTICUT

July 3, 1956

Miss Edith Gregor Halpert, Director
The Downtown Gallery
~~113 W. Thirteenth St.~~
New York, N. Y.

Dear Miss Halpert:

Under separate cover we are sending you a copy of our
catalog. Our new supplement will be ready in the fall,
and we will be certain to send you a copy.

Mr. Cumming was very excited about the book we dis-
cussed. I believe he will be writing to you soon, giv-
ing you his thoughts on the matter.

Very truly yours,

NEW YORK GRAPHIC SOCIETY

Robert W. Daugherty
Robert W. Daugherty

RWD:ep

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publishers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Warner
New Hampshire
22, July 1956

Dear Miss Halpert

I have heard from Miriam Beerman
that it will be possible to show you
in New York, the paintings which
were crated and in storage when you
came to our studio in Paris this
spring.

My paintings are to be
delivered to me tomorrow and I
am making arrangements to bring
my work to show to you this week
if that would be convenient for you.

Might we make an appointment
for sometime on this Thursday, July 26?
I would appreciate it very much if I
may hear from you as soon as possible

ALL INFORMATION CONTAINED
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S. WILSON/AD/ST

- 3 Profile
- 2 where there's a Book
- 1 Triple Dip @

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not to publishing information regarding sales transactions.
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Salvatore Mee
8 Via Dei Torriani (Interno 13)
Rome 6, Italy

Dear Mr. Mee:

Will you kindly advise me immediately whether you have
shipped your painting, and send the "Declaration of
American Artists" papers so that we may get them out
of the U. S. Customs.

Your immediate attention to this will be appreciated.

Sincerely yours

7/8/56

Mrs. Edith Halpert
the Downtown Gallery
32 East 57 St.
New York City.

Dear Mrs. Halpert:

I have just received a letter from
the Bolliger shipping company in which they
tell me that the drawings that I sent
you are being held in customs for lack
of an artist's declaration.

I immediately went to the
American Embassy in Florence and filled
out a declaration that is enclosed
in this letter.

I am very sorry for the
delay in your being able to see

July 6, 1956

Mr. Paul Kantor
Paul Kantor Gallery
9013 Beverly Boulevard
Los Angeles 48, California

Dear Paul:

I was glad to hear from you, and I am very grateful for the clipping which you enclosed. Naturally, we were very eager to know how the exhibition was received and I hope you were not disappointed in the small returns in the way of sales. A bill is enclosed and the payment arrangements as suggested by you is entirely satisfactory.

As soon as the pictures are received, the signed blank will be returned to you. We shall make a record of the six pictures you are holding.

How has the 1955-1956 season treated you? As you may have heard, I made surprise trips to London, Rome, Florence and Paris and as a greater surprise to me, returned with 52 paintings and sculptures by American artists abroad. The exhibition, which should be a sensation, opens on September 5th and will prove without a shadow of a doubt that the American artists are far superior to the Europeans of the same generation. And so, cheerio.

Sincerely yours,

EGH/ek
Enc.

[JULY 2, 1956]

THE FRIENDS OF AMERICAN ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Friends of American Art would be an organization of collectors of American art, functioning for the mutual benefit of its members and the Whitney Museum of American Art, and with the broad purpose of encouraging the collecting of works by contemporary artists.

More specifically it would: (1) aid the Museum financially to increase its purchases of twentieth-century American art, (2) aid the members in the formation of their personal collections, and (3) undertake such other programs as it may deem advisable to spread a wider interest in the pleasures and rewards of collecting work by our artists.

Today the Whitney Museum, which operates on a fixed income from endowment, which charges no admission fees and has no paid membership, faces a new and pressing need -- not for operational expenses, which are ^{A present} adequately covered by the existing endowment, but for purchasing funds which will enable it to do justice to the vastly expanding field of contemporary American art. The central aim of the Museum has always been the prompt recognition of creative ability in the one way which brings prestige, encouragement and material aid to the artist in equal measure -- that is, by purchasing his work while he is still living. At present the Museum can realize this aim only partially; the Friends of American Art can help it do so fully.

In its organization, the Friends of American Art would be a regular association with members and elected officers. Its headquarters would be in the Whitney Museum. A member would be a person who contributes \$250 or more a year through the association to the Whitney Museum for its purchase funds. Such a donation would, of course, be tax-deductible.

These funds would be spent by the Museum, in collaboration with the

Art Galleries
June 28, 1956

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Accommodator:

I have just now received your letter of June 26, together with a copy of your letter to Miss McKellar, and hasten to reply.

First as to the packing of the exhibition: Insofar as the present boxes prove, to your satisfaction, to be sufficiently solid, the Whitney should be reasonably expected to pack, as they would, as you point out, have normally repacked the exhibition. Insofar as you feel that there must be new or stronger boxes prepared for the trip abroad, that is, it seems to me, a responsibility of yours. The exhibition was well boxed and I much doubt if you will be under heavy expense on this score.

As to the second paragraph: Am I right in assuming that the "contract" which you are drawing up is between yourselves and the U.S.I.A.? I am merely turning over paintings to you after having obtained the permission of the owners to do so.

You will find enclosed a list of items that are included. I hasten to inform you, however, of a telegram which we received from the Metropolitan yesterday, telling us that we cannot have the 12 paintings which we requested unless we have Georgia O'Keeffe's permission. Georgia O'Keeffe has been out of reach for many months now, when as I understand, she was traveling in Portugal. I hear now that she is in Peru and that she likes the country.

It is conceivable that we shall be in touch with her before the end of July. On the other hand, as you know, there has been pressure from the British Arts Council for a definitive list as they wish to print their little catalogue now. Under the circumstances, I am forced to advise them not to list the Metropolitan loans. I believe it would be too disconcerting if they did so and the paintings were not on the walls.

This raises a further question. Assuming that we are not to have the Metropolitan's paintings, do you wish 12 more, borrowed from the

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95 EAST PUTNAM AVENUE, GREENWICH, CONNECTICUT

July 5, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith,

It was a pleasant surprise to hear from Herbert Schutz that you discussed with him and Bob Daugherty the possibilities of our publishing a book based on the story of the Downtown Gallery, as only you know it and could outline it for an expert in the art of writing to put down on paper.

It is a fascinating idea. We have talked about it a great deal among ourselves. In addition to agreeing that we should pursue it as far as possible, the project has now been dropped in my lap to pursue further.

Therefore, this letter. I am free almost any time to spend as long a time with you as might be necessary for a further exploratory session. I have a couple of ideas on the subject, but they certainly should wait until I have heard many more of yours. So, I leave it up to you to set the time and name the place. It will be very pleasant to see you again.

With best personal regards.

Yours very truly,

Burton Cumming
Director of Publications

BC:aq

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Mr. Boris Mirski

-2-

July 9, 1954

I shall have him send biographical data to you. In any event, I hope that you will like the sketches which I think will work out most advantageously to you as well as to Meigs. Do let me know your decision and please, very soon. It would be best to write me at Eden Hill Road - Newtown, Connecticut.

Mr. Boris Mirski
100 Newbury Street
Boston, Massachusetts

I hope that all is well with you and your family. My best wishes always.

Dear Boris:

Writing to you reminds me of the old days when I composed a letter to God, walked to the highest spot in the village, and let the wind do the rest. However, I shall try again.

As you know, I am temporarily ensconced in good old Newtown, and naturally, expect to see you pop up any minute. Among my most recent visitors was a young artist by the name of Walter Meigs who, as you may recall, was awarded first prize in the Boston Festival. I believe, that he received a previous award on a similar occasion.

RMH/ek

Meigs is one of the ten nominees I discovered for our Ground Floor Gallery. He was among the best transferred to Charles. However, one of the latter's "moods", he advised Meigs that he was no longer interested in his work. The poor kid went into a big ditch and as a quack as I am about this sudden change of heart particularly in view of the fact that his work in the past year has really developed in a very exciting fashion - to the extent that I have purchased and sold several of his paintings.

What I am getting at with this long megalith, is that I think it would be an excellent idea for you to give him a one man show with the entire collection available to you. This would be very fitting because of the price in Boston, the review which appeared, and the purchase made by Lord Michaelson and others. He is Professor at Storer's College, Connecticut and could deliver the pictures to you in person, thus saving transportation expenses. All of his paintings are being delivered to the Newtown Gallery within the next week or two and I shall make a preliminary selection subject to your approval. I am also planning to invite some New York dealers to add him to their list but shall not do so until you will have had an opportunity to decide about the show and future activities. Incidentally, I have a feeling that Walter Meigs might like a show of his work during the summer. If, by any chance, you can come to New York to look over the material first hand, it might be a good idea. If not, I shall be glad to make the selections for you plus loans from museums and private collections.

All the sculpture looked good, and well placed,
but the Flannagan and Zorach impressed me most today - and
your Eagle, as it is placed.

Later I may have some "gratis advice" for
you, based on observations - just now it strikes me you
should get someone here to start campaigning hard for
air-conditioning - not only for the people who visit and
work there, but for the condition of paintings (such as
the Ryder, Lawson and the Prendergast oils) - - - It was
95° at 37% humidity in the storeroom when I was leaving.
Such extremes are not good for sensitive pictures.

I took Bess G. to lunch (at the other hotel
(Hamilton?)) and so we got into some more low-down about
things and people here. She seems interested now in
promoting the idea of having Hans V-W-g here for consulta-
tion -- maybe after he is through in Des Moines - next Jan-
uary.- Bess G. is a fine person and I was glad to get to
know her better.

Cheerio - as always

DWIGHT



EXCELSIOR SAVINGS BANK

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221 WEST FIFTY-SEVENTH STREET, JUST EAST OF BROADWAY
NEW YORK 19, N.Y.

BRANCH OFFICE
1888 SECOND AVENUE
CORNER 65TH STREET
NEW YORK 21, N. Y.

TELEPHONE NUMBER
BOTH OFFICES
CIRCLE 7-8400

June 28, 1956

32 East 51 St. - B&M 1522

Gentlemen:

Pursuant to the terms of the mortgage held by this Bank covering the above captioned property, demand is hereby made that the taxes due April 1, 1956, being the second-half 1955/56 real estate tax, be paid and receipted bill showing such payment presented to us.

The bill will be returned to you immediately after notation on our records.

Very truly yours,

F. S. Bancroft
President

32 East 51 Street Corp.
32 East 51 Street
New York 22, N.Y.

Att: Mrs. Edith G. Halpert

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July 6, 1956

Mr. Carroll Edward Hogan
The Buffalo Fine Arts Academy
Buffalo 22, New York

Dear Carroll:

It was good to hear from you.

I hope that something comes of the A.F.A. suggestion
and that you get satisfactorily set in the near
future.

It seems doubtful that I shall visit on the Cape
this summer, as I am taking a trip to Vermont and
Maine starting the middle of this month. However,
perhaps I can induce you to pay me a visit in Newtown.
My address is Eden Hill Road - Newtown, Connecticut,
and the telephone number is Garden 6-4508.

My best regards.

Sincerely yours,

EGH/ek

new members and enlisting other types of support, including that of corporations and foundations. The main objective would be to broaden the base of support by encouraging contributions of any amount.

In all its activities the association would aim at stimulating the purchase of work by American artists throughout the country, and might undertake various special programs for this purpose.

None of the above would supplant or prevent individual contributions to the Museum, either in money or in works of art. Donors would continue, if they wish, to give funds to the Museum without making them part of the association's funds. All such gifts would be labelled and catalogued as gifts of the individual.

The highest standards of quality would be set and maintained by the association in all its activities.

The Whitney Museum would extend its facilities and the advisory service of its staff to all members of the association. Members would be welcome to attend private openings and, if they wish, could have an advance preview of each exhibition during the afternoon preceding the opening. Members would receive complimentary copies of all Museum catalogues and other publications.

The Museum would be glad to lend to any member, for use in his own house, one work of art at a time from the Museum's permanent collection, subject to the Museum's need for such works. These loans would be made on the same basis as loans to institutions, except that the Museum would carry and pay for the insurance on objects borrowed by members of the association.

The Museum holds four or five Viewings a year, to which young and lesser-known artists send their work for the inspection of the staff. Members interested in seeing the best of this work would be admitted.

... prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 8

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY."

July 20, 1956.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

The shipping agent promised to sent everything off in about 4 days, and assures us that the shipment will arrive in New York by the 6th of August. Bolliger is the firm doing this.

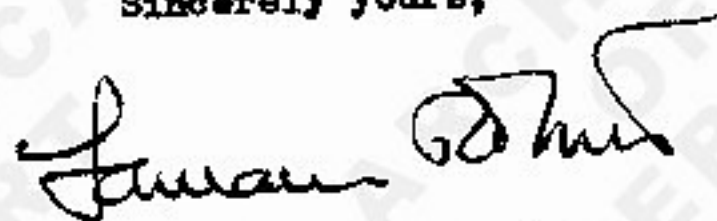
Al Blaustein and I are sorry about the delay, but we could not get the things off sooner, as we did not have a complete list; he has already written to you about this and also cabled you about the coloured photographs.

You were kind to say such nice things about the Academy. I could not be more pleased to learn that you really like what is being done here. I only hope we can continue to merit your approval.

Do not hesitate to call on Miss Williams at the Academy's office in New York for any help, and let me know at once if there is more that we should do here. I am looking forward with great pleasure to seeing you and the exhibition in September.

With all my best regards,

Sincerely yours,



Laurence P. Roberts.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 26, 1956

Mr. Lawrence Allen
Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mr. Allen:

Following the letter to Mrs. Halpert last week in which we requested, among others, the photograph of Machias, Maine, we received that photograph (but no others) from the Whitney Museum and subsequently forwarded it to the U. S. I. A. I had sent the list of what was needed to the Whitney and asked if any was among their publicity photographs. I am sorry not to have informed you earlier that we did have Machias, and hope that if it is too late to halt the making of the new negative, at least you may be glad to have the negative for your records.

Sincerely,

R. K. Post

Mrs. R. K. Post, Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bolliger

Transport

PHONES: 670275 - 62909 - 684.775

TELEGRAMS: BOLLIGER ROME

ROME (ITALY) PIAZZA DI SPAGNA, 49 - 50



ROME 1960

Ref. 1425

AIR MAIL

Rome 24th July 1956

Jack Henckell
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
NEW YORK

Dear Madam,

In reply to your favour of 13th July, we beg to inform you that all the works of art choosed by you, have been packed in 3 cases and will be loaded on the s/s Giulio Cesare leaving Napoli on the 28th of July, arriving at New York ~~July~~ August 7th, except the small bronze by Cook, which owing to a mistake of the American Academy, will be sent per separate parcel post.

We enclose herewith the following artist's Declarations :
625, 627, 4428, 592580 and 4150.

The shipment will be delivered to you through

Messrs. R.J. Saunders & Co
24 Stone Street
NEW YORK

and we suggest you to contact them for the customs clearance.

This shipment has been somewhat confused as we did not have direct instructions and we hope that in the future things will go more efficiently and more rapidly.

In the meantime, we beg to remain

Yours truly
ETABLISSEMENTS ARTHUR BOLLIGER

*Hoffman
Kahn
Greenstone
van Schuerbeek
Blauvelt
Darrin*

Arthur Bolliger

to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 60 years after the date of sale.

Chairman of Trustees:
The Viscount Beafield, D.L., T.D.
Director:
Bryan Robertson
Assistant:
Ann Forsdyke

WHITECHAPEL ART GALLERY
HIGH STREET · LONDON · E.1.

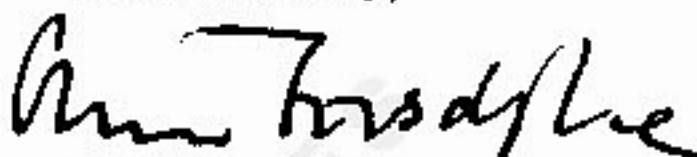
Telephone: BISHOPSGATE 1492
Situated: Aldgate East

20th July, 1956

Dear Mr. Allen,

Thank you for your letter of July 16th.
"Interior" 1954 by Charles Howard has been reserved for Mrs. Halpert, and is still available at £52-10-0. The cost of sending this to New York by air would be £6-6-0 inclusive. Please let me know as soon as possible if this charge is suitable, because there is another picture to be sent to New York, and I would like to make arrangements for the transport of these at the same time, and as soon as possible after the exhibition closes on July 25th.

Yours sincerely,



Assistant to the Director.

Mr. L. Allen,
The Downtown Gallery,
32 East 51 Street,
New York, 22,
N.Y.

rior to publishing information regarding sales transactions, research and responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pieces to Lou hoping they
may get arrive before Mr
Halpern returns.

Yours sincerely
Kathleen Epstein.

July 12, 1956

Mr. Benjamin Haskell
288 East Houston Street & 1453 Washington Ave.
New York 2, NY

Dear Mr. Haskell:

In June of 1945 you made a monument in the name of Benjamin Goldstein (#3763) charging \$200. Last year, Mrs. Goldstein passed away and I should like to have an identical monument for her grave which adjoins his.

Will you please write me at once to advise me when this can be completed and what the current price is. I hope we can keep within the original figure.

Many thanks for your courtesy.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GENOVA, ITALY

July 2, 1956

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 E. 51 ST.
N. Y. C.

Dear Mrs. Halpert:

Dr. Robert Schneider in Rome
notified me that your gallery is
preparing a show of young American
painters working in Italy. With
this in mind I am forwarding
you the enclosed slides of my
work done independently in Rome.
I am from a very small town in
TEXAS - JOINERVILLE; 23 yrs. old; *summa cum laude*
BFA University of TEX. '56; have shown
little, but well: Philadelphia Nat'l Print
Show, Dallas Museum, Nat'l Col. Drawing
show "New Approaches to Drawing, Kansas
City Museum, One Man Show at Schneider, Rome.

Price list of items illustrated in the Rome catalogue

Woman in a chair	\$ 290 ⁰⁰
Ring around the rosary	\$ 160 ⁰⁰
Musicians	sold
Sleeping figure	\$ 125 ⁰⁰
Girl who feels cold	\$ 185 ⁰⁰
Prophet	\$ 190 ⁰⁰
Two under an umbrella	\$ 160 ⁰⁰
Girl with her hands in her pockets	sold
Man with a pick-ax	\$ 160 ⁰⁰
Woman of Trastevere	\$ 100 ⁰⁰
Frier	\$ 260 ⁰⁰
Girl in high heels	\$ 185 ⁰⁰
Woman leaning	\$ 320 ⁰⁰
Woman with a child	\$ 110 ⁰⁰
Clown	\$ sold
Reclining girl	\$ 185 ⁰⁰

Enclosed are a few additional photographs which perhaps you would be kind enough to return to me.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 26, 1955

Mr. James S. Schrum
Post Office Box 387
Durlington, Iowa

Dear Jim:

Coincidentally, with your letter, the photographer delivered a print of the Meigs painting which I am sending on to Mr. Zeisler in the event that he wishes to present it to the committee before he leaves. At this time of the year, we could send it on approval if any of the other members are going to visit the University during the summer. So much for that.

The art galleries should get together and hire Dandere to do something about this continued creek of babies which is interfering with art sales considerably. Certainly we could find something Un-American about this situation.

As you may recall, when I quoted the price of the Weber it was \$1100 but with the idea of the University, I reduced the price to \$900 as a personal contribution since the picture belonged to the gallery and not the artist. I will consider the Schrum household a University - and why shouldn't I - and stick to the lower figure with a time payment plan if you like. There is no hurry about the decision because the gallery closes for the summer on the 29th. However, all mail addressed to me will be forwarded or can be sent directly to Eden Hill Road - Newtown, Connecticut. The phone number is Garden 6-4500.

It was wonderful seeing De and you, but someday I hope I have enough advance notice to really throw a gay party for you. My best as usual.

Sincerely yours,

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED



BORIS MIRSKI · ART GALLERY

186 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 8-5894

July 12 - 1956

Dear Edith -

#1 Robert Harrison - West Beach - Beverly Farms, Mass -
#2 Alfred Tusa will carve a new arm for 100 - on the badelson -
I finally got a good photo to work from.

I shall be delighted to take prices as you
suggest, Mrs Lee also indicated the idea that he
be represented in this locality, she has arranged a
one man show for him in Sturbridge with very many
preparations for a gala time. I am very anxious to
see you and if you are here next week we
can decide to meet N.Y.C. and choose the show
otherwise any choice for me is fine with
me. As Loto has happened and if I could see
in Newton some time in August it would be
wonderful.

Tristfully,

[Signature]

July twenty-fourth,
1 9 5 6

Miss Anne Martin,
c/o Calvanelli,
Viale Glorioso 29,
Roma, Italia.

Dear Miss Martin:

Thank you for your letter and the photographs. All
were forwarded to me from the gallery, which is closed
during the summer months.

While your sculpture would indeed interest me, it is
now too late to do anything about further inclusion
in the show as the catalogue is completely set up and
no changes can be made.

I am sorry that we did not meet in Rome but, as you
have probably heard, my stay there was very brief and
it was impossible for me to cover the ground thoroughly.

Perhaps you will be interested in seeing the exhibi-
tion, which will be on view during the month of Septem-
ber.

Sincerely yours,

eghek.

Art Galleries
University of California
Los Angeles, California
July 26, 1958

Miss Margaret MacKellar
Whitney Museum
24 West 54th Street
New York, N. Y.

Dear Miss MacKellar:

You will see from the enclosure that the permission sought from Georgia O'Keeffe for the Metropolitan's 12 Maria loans to go to London has now been obtained. Accordingly, those paintings will be available (I have just checked with Mrs. Allen) and there will be no substitutions.

The Metropolitan Museum wishes all its loans returned to them but they will check over the 12 for London and return them to you for packing. The museum will perhaps want about one week or ten days but you should be in touch with Mrs. Allen if you are pressed for time when it comes to boxing. Danforth has been requested to bring the paintings back to you.

The paintings in question are numbers 1, 2, 15, 20, 30, 31, 32, 37, 41, 56 (watercolors) 8 and 13 (oils) in the Maria catalogue.

Since the Metropolitan Museum does its own insuring and will have a chance to examine the paintings, I see no need of Mr. Putnam negotiating with Mr. Black concerning the Metropolitan's loans. Mr. Putnam might well, however, look over the Metropolitan's paintings as a routine. *M. H. M.*

Sincerely yours,

Frederick S. Vight
Director of the Art Galleries

FVS/ek
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 9, 1958

Mr. Laurence Roberts
American Academy in Rome
Via Angelo Mariani 5
Rome, Italy

Dear Mr. Roberts:

While I am now at my summer home at Eden Hill Road --
Newtown, Connecticut, I am working hard on the ex-
hibition plans. As a matter of fact, I have an
appointment with two of the girls from LIFE today.

Unfortunately, I have only a few of the paintings
and sculptures which have arrived from Paris and
Florence and will have to depend on the photographs
that you were good enough to send to me for the
Rome representations. Could you tell me about the
approximate date of shipment to New York, so that
I can make my plans accordingly. I hope that the
shipper is not delaying, as it is important for us
to have the material earlier than I had realized.

After my conference with the LIFE girls, I shall
write to you explaining what they have in mind.
My idea was to have the LIFE photographer "do the
Academy", photographing the artists in their in-
dividual studios, etc., but till the conference
takes place I am not in a position to make any
real prophesies .

I shall send you copies of the publicity release
and various other material, so that you may be kept
informed. My very best regards.

Sincerely yours,

EGR/ek

MRS. J. WATSON WEBB
SHELburnE, VERMONT

JULY 23, 1956

DEAR EDITH:

THE GUESTS HAVE GONE AND NOW I HAVE TIME TO THINK AND WRITE YOU A LINE REGARDING THE CATALOG. YOU MENTIONED IT SO CASUALLY JUST BEFORE YOU LEFT THAT I WAS RATHER STARTLED. NOW THAT YOU ARE HOME, WILL YOU WRITE ME A LINE GIVING ME AN IDEA OF WHAT YOU HAD IN MIND? WE HAVE HERE ALL THE PHOTOGRAPHS AND DESCRIPTIONS OF EVERYTHING, YOUR ARTICLES WHICH YOU SO KINDLY LEFT HERE AND WHICH WE HAVE ALWAYS GIVEN YOU CREDIT FOR, THE ARTICLE I WROTE ON FOLK ART FOR ART IN AMERICA, PLUS AN IDEA FOR A COVER WHICH I WOULD LIKE TO DESIGN MYSELF. KNOWING WHAT WE PAID FOR OUR CATALOG ON CARRIAGES, THE MUSEUM WOULD HAVE TO BE ON A BUSINESS BASIS WITH YOU AND THEREFORE I AM WRITING YOU AT ONCE. YOU WERE VERY KIND TO MENTION THAT YOU WOULD GIVE OF YOUR OWN TIME TO DO THIS WORK, BUT WHAT MORE DO YOU THINK IS NECESSARY. YOU DID MENTION BETTER PHOTOGRAPHS, BUT THEY COULD NOT BE DONE UNTIL WINTER, AND WE WOULD ONLY WANT TO REDO THOSE WHICH WE ARE PRINTING.

YOU NEVER MENTIONED THE CLASSICAL FIGURE, BUT IN READING OVER MY CORRESPONDENCE, I DID SAY THAT I WOULD LIKE IT. IF THIS IS CROWDING YOU WE WOULD HAVE TO SEND IT UP BY FREIGHT, AS I WILL HAVE NO TRUCK COMING UP DURING THIS SUMMER.

DO HOPE YOU HAD A NICE TRIP BACK, AND I AM ONLY SORRY THERE WERE SO MANY GUESTS HERE AND THAT WE DID NOT HAVE MORE TIME TO OURSELVES.

AFFECTIONATELY YOURS,

Edith

not to publishing information regarding sales transactions.
researcher is responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

29 June 1956

CABLE ADDRESS: MUSART CLEVELAND

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

I am so very sorry to just be writing in answer to your letter of May 3rd. In the interim, I have been in charge of our local exhibition, the "May Show" from which we sold this year \$34,500.00 and we are still immersed in the vast details surrounding it.

In any case, I hope I am not too late with information about Mr. Leisy's Marin painting, "Peach Trees in Blossom" which he bought during the Marin exhibition here. To be perfectly honest, I have not had the opportunity to talk with Mr. Leisy for some time. From the conversation I did have with him I know that he will want his painting just as soon as he can have it and that he would not want it to go to London. And so, if I am not too late, I would appreciate it very much if you could let Mr. Wight know.

As to the payment, I shall get in touch with Mr. Leisy just as soon as I return from one week's vacation, and I shall inform you immediately of the outcome. I am sure he is perfectly willing to send the whole amount now. It will be just a matter of a slight suggestion.

Sincerely yours,

Ruth M. Raffaelli
Ruth M. Raffaelli, Assistant
Department of Paintings

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
July 3, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

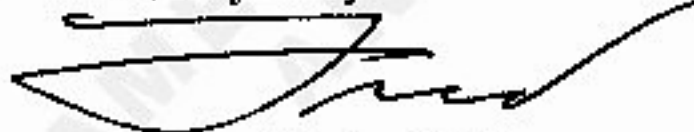
I am sorry to hear that the Shelburne Museum wins. I arrive on the afternoon of Monday the sixteenth or Tuesday the seventeenth, and had hoped to have a couple of days with you either that week or that weekend, when I should be on Cape Cod at the latest. However, I am coming back through New York in the middle of August. I fly back from New York on August fifteenth so we might have two or three days before that, if that were satisfactory to you.

How would it be if you came down on the Cape and I drove you back? This would let me show you that building full of my mother's work. I do long to have you see it.

I had rather counted on talking over the Marin situation with you in July. I am reconciled to the likelihood that the Metropolitan paintings are not going, and I felt obligated to offer substitutes, although I tried to be discouraging. If you are in Vermont, how will we pick them out? I must say that I am quite openminded, and I suggest that you set aside 15 or more from the Estate or wherever, from which I can select a dozen. And whom will I find at the Gallery? - John, Jr., or Lawrence?

I am writing Winston along the lines you suggest. However, he expects to be in New York late in August, when he will look in at the Gallery or somehow get in touch with you. There are only a few weeks' difference and I imagine that he will prefer to tend to the matter when he is in New York and that we shall not hear from him from Europe.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW/dp

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEGRAPH ADDRESS
KNAPP-MONARCH CO. WUX ST. LOUIS, MO.
CABLE ADDRESS: KENHAPP NEW YORK

KNAPP  MONARCH

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GENERAL OFFICES: BENT AND POTOMAC STREETS • SAINT LOUIS 14, MISSOURI

June 27, 1956

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York (22)
New York

Dear Miss Halpert:


Thank you for your letter regarding our REPEL-A-MIST.

We would appreciate your checking with our New York Office at Oragon 5-4920, and they will be very pleased to give you the names of outlets in New York City who carry our Repel-A-Mist.

We thank you for your interest in our products.

Very truly yours,

KNAPP-MONARCH COMPANY


Ass't. Sales Manager

PBeckvalatz*FE

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MISSISSIPPI STATE COLLEGE FOR WOMEN
COLUMBUS, MISSISSIPPI

DEPARTMENT OF ART

July 25, 1956

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

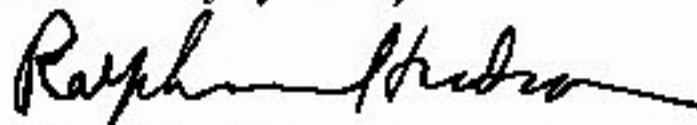
Downtown Gallery
32 East 51st Street
New York, New York

Attention: Information Secretary

Dear Secretary:

I would like to be put on your mailing list to receive exhibition brochures and announcements. I would especially appreciate receiving exhibition catalogs with data on the artists being featured. If you have on hand copies of catalogs of recent exhibits and would send me copies, I would be grateful.

Sincerely yours,



Ralph M. Hudson
Head, Department of Art

jb

*Pe
Ret M. cher*

David Gould
c/o Numero Gallery
via deli Artesti 6 nero
Florence, Italy
July 14, 1956

Dera Mias Halpert:

Received your letter yesterday and this morning received a notice from my brother, in New York, that the sculptures had arrived. I suspect that they came just after you sent your letter.

Enclosed you will find a receipted bill from the shipping company. The bill is in Italian therefore I had a translation made which I also have enclosed. The cost of shipping was L.12,210 which at the current rate of exchange of L.625 to the \$1.00, amounts to \$19.50. There is naturally no charge for for handling in New York.

At the present moment I am showing in a small collective show here in Florence. I have also just shipped two pieces to the Otto Stangl gallery in Munich, Germany. I understand from friends that this is one of the best galleries for modern art in Germany. Well it certainly does seem for the moment I am doing quite well. Things always seem to come in bunches.

Best regards.

Sincerely

David Gould

July 13, 1956

Mr. Alfred Blaustein
American Academy in Rome
Via Angelo Masina 5
Rome, Italy

Dear Mr. Blaustein:

Your letter gave me quite a turn. I had no idea that the shipment had been waiting all this time, and am now greatly distressed because all the publicity in magazines will be completely shot. As a matter of fact, your painting "Galleria, Naples" was chosen by VOGUE for color reproduction and the dead line is within the next few days. Miss Talney selected it from the black and white photograph, but wanted to do a color feature.

Evidently I was not very bright as I inferred from your previous letter, and from a letter addressed to me by Mr. Roberts on June 7th stating that the packing was to be started the following day for delivery to the shipping agent, and that I would be advised when to expect the collection.

Now, according to your letter dated almost a month later, the packing has not been completed and the crates have not been turned over to the shipper. I am sending this letter off post haste and another to Bolliger who, according to your letter will handle the rest. Incidentally, I hope that this will be done by the lowest rate of freight as some previous bills have shocked me dreadfully.

I am sorry to burden you with my woes, but I may as well avoid any disappointment, not only for myself, but for all the artists involved. I suppose I should not have been so lax, but should have followed through more efficiently. In any event, the show will be a handsome one and I hope the less effective publicity will not be a great disappointment to the artists.

My best regards,

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

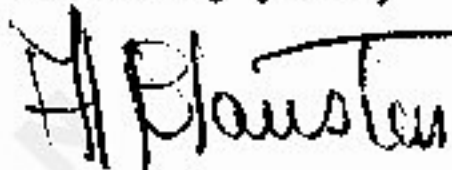
Mrs. Edith Halpert, New York,

July 18, 1956.

As for being disappointed about the loss of publicity I know that all the artists will be, I know that I am, but that's the way the ball bounces. There doesn't seem to be much anyone can do. At least I hope that the show itself will be exciting and successful.

If there is anything else that we can do on this end, please let me know.

Sincerely yours,



Alfred Blaustein

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July 9, 1956

Mr. Lloyd Goodrich
Whitney Museum of American Art
24 West 54th Street
New York, N. Y.

Dear Lloyd:

I have just received word from Miss Ruth Raffaelli,
assistant in the Department of Paintings at the
Cleveland Museum to the effect that the Marin paint-
ing "Peach Trees in Blossom" is to be shipped to
the Cleveland Museum directly after the closing of
the exhibition at the Whitney. Fred Wight was ad-
vised originally that this picture would not be
available for the London showing, as the collector
who purchased it at the Cleveland Museum refused to
let it go any further than New York.

I shall be most grateful if you can attend to this
matter.

Sincerely yours,

EGW/ek

cc/ Mr. Fred Wight

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
June 27, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:


Lawrence wrote me of the futile efforts to reach Georgia O'Keeffe and I had no recourse but to write the Metropolitan, telling them that she could not be reached and asking if they would be willing to lend the paintings on my assurances, even if Georgia O'Keeffe could not be reached by the final date. I have had to bring this up as there is a clamor from London where they wish their wretched little catalogue now. Obviously, we cannot let them print in the loans of the Metropolitan only to have those loans conspicuously absent.

I am therefore writing London, as you will see from the enclosed copy, that they cannot count on the Metropolitan's loans but that we shall (let us say the Marin Estate) provide others if they wish to round out the number. From what you tell me, they would do well to contract the exhibition by that much.

This is most vexatious to me. I am assuming that Georgia O'Keeffe has had no inkling of our problem. How I should feel if I found that she had known and neglected us, I cannot even imagine at the present moment.

I shall be leaving here about the fifteenth and expect to be in New York on the ~~seventh~~ of July. If you wish to see me for the sake of old times, or for any other reason, I should be happy to come out. I never have to think up a reason for wanting to see you.

Yours,



Frederick S. Wight
Director of the Art Galleries

FSW/dp
Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEILL BOLDRICK, JR.

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1500 MILAN BUILDING
SAN ANTONIO 5, TEXAS

July 25, 1956

5516

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

First, I want to apologize for our operator having bothered you in Connecticut. I had given her your New York number and am sorry if I interrupted you while you were vacationing. Have conveyed your greetings to Mary, and she appreciated same.

As you know, I have felt that the entire fee due this firm should be paid by Mr. Zorach, but as you wrote me, not all these creative people are "poor innocent artists." Certainly understood what you said when you wrote that you are "always more amused than grieved."

Was really surprised to receive the attached very nice letter from Mr. Zorach a few days ago. Am sure his conscience has been troubling him, but nevertheless I indeed appreciated his fine letter, and send a copy of it to you herewith. He is wrong in feeling that anti-semitism was the principal motivating force of the objectors, as I very carefully investigated this phase of the matter.

Am today depositing your check for \$500, for which many thanks and transmit herewith receipted bill. So as not to keep the item of office advancements on our books any longer -- and they are of the same nature as amounts which Mr. Zorach might have to pay to a cashier -- I have given the firm my personal check therefor and transmit receipted bill covering same.

As I mentioned to you over the phone, the only one of the items which you mentioned in your letter of July 9th to which we cared to give consideration was "Cat Washing Itself." Please reserve same, although frankly I would like to see some of the other things he has. I loved the "Spirit of the Dance," but Mary thought it was too stylized for our very modern home -- it is also a little too big for any place that we thought it could be placed.

We will be in New York from about the 19th of September for a week, and you might advise the gallery that has the small Braque that we would like to see it at that time -- or you may think it better for us just to go in and look at it and first determine whether we like it.

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
out both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

Symbolism is an indefinite word. I need the word, however, to express what is intended in these paintings. The larger canvases, notably those from the Canyon and Shore series, are on persistent themes. I believe that they must make use of recognizable things just because they stand for conceptions—literary conceptions, granted—which cannot be directly represented. If they were abstract, they would be abstractions of abstractions.

The portrait studies are also meant to stand for more than the individuals represented. The family portraits stand for relationships; the oth-

ers are of people of exceptional talent, who thus represent a special communication with the outside world.

Since the image was necessary, the detachment from the literal has been largely in the use made of color. The brown ground canvases require color adapted to the paintings rather than to the object. Taken together, the brown canvases are a phase which has lasted ten years, and now seems to be drawing to a close, so perhaps from this point of view the exhibition is timely.

Frederick S. Wight

PAINTINGS

1. Canyon I (Niagara), 1950
2. Canyon III (Waterfall), 1954
3. Canyon IV (Salmon), 1955
4. Shore I (People at Night), 1949
5. Shore II (Figure), 1949-56
6. Shore III (Shoal Water), 1952
7. Shore IV (Sun at Your Feet), 1952
8. Shore V (The Clock), 1955
9. The Mountain, 1954-56
10. Santa Monica Mountains, 1954-56
11. The Tree, 1955
12. Private Jungle, 1958
13. Coronation, 1953-56

14. Grorgy Kepes, 1953
15. Walter Gropius, 1953
16. The Architect, 1953
17. Ellin, I, 1948
18. Ellin, II, 1953
19. Virginia Loew, 1956
(Lent by Mr. and Mrs. David L. Loew)
20. I. B. W. (Wife of the Painter), 1948
21. George (Son of the Painter), 1953
22. The Philosopher (Father of the Painter), 1949
23. Alice Stallknecht (Mother of the Painter), 1952
24. Self-portrait, 1949

EXHIBITION . . . JUNE 8 - JULY 8, 1958

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park • San Francisco

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of death.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

July 3, 1956

file receipts
MEMO TO MRS. EDITH G. HALPERT:

RE: 32 East 51 Street
Corporation

Some time ago, we discussed
a proposed settlement of the real
estate tax review proceedings which
were instituted on your behalf for
the tax years 1953-4 through 1955-6
and you instructed me to make the
settlement.

In order to consummate it,
I require (1) your canceled checks
for the payments made in the tax
years in question and (2) your re-
ceipted tax bills for these years.
Please send them to me at your early
convenience.

Remi



THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

July 19, 1956

The Downtown Gallery
32 East 51st Street
New York, New York

The traveling exhibition WORLD AT WORK, 55-13, will soon be returned to our agent, W.S. Budworth & Son, with instructions to deliver to you the material which you so generously loaned to the A F A for tour.

We are enclosing our customary receipt forms and ask that you kindly return one copy as soon as your loan has been received as we should like to terminate our insurance. However, if we do not hear from you within six weeks after the dispersal of the show, we shall assume that your loan has been received in good order and will cancel the insurance.

May we take this opportunity to thank you for cooperating in our National Exhibition program. The exhibition has had a successful tour and the itinerary is enclosed.

Very sincerely yours,

Virginia Field
Secretary for Exhibitions

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 16, 1956

Mr. James N. Wines
American Academy in Rome
Via Mexina 5
Rome, Italy

Dear Mr. Wines:

Mrs. Halpert left for her vacation the first of
July and will not return until September 5th, when
I shall refer your letter to her.

Sincerely yours

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Frederick S. Wight was born in New York in 1902. He studied at the Pennsylvania Academy of the Fine Arts in 1917, then went to the University of Virginia, and was studying art again in Paris, principally at the Academie Julian, in 1924 and 1925.

He has had four one-man shows in New York, having been introduced at the Art Center, then shown at the Marie Steiner Gallery, the Klee-mann Gallery, and the New School for Social Research. He also had a one-man show at the Mayo Hill Gallery, in Wellfleet, Massachusetts, in 1953.

Wight was on the staff of the Institute of Contemporary Art in Boston from 1945 to 1953,

when he became the Director of the Art Galleries at the University of California, Los Angeles. During these years he has organized exhibitions which have traveled from coast to coast, notably of the work of Orozco, John Marin, Jack Levine, Hyman Bloom, Charles Sheeler, and Morris Graves—this last exhibition is currently in the midst of its national circuit. In addition Wight has organized international exhibitions of the work of the architects Le Corbusier and Walter Gropius.

He has published books and catalogues in connection with the exhibitions listed above as well as on Van Gogh and Goya. He has also written five novels and has a forthcoming book based on the life of Medigliani.

STERN BROTHERS
41 WEST 42ND STREET
NEW YORK 36, N.Y.

OFFICE
OF THE PRESIDENT

July 9, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I would like to have your advice on a matter which concerns your business and the retail industry generally.

I have asked Mr. John Bennett to call your office for an appointment, to tell you what I have in mind. It would be appreciated if you would give him ten minutes of your time.

Sincerely,



Thomas W. MacLeod

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 23, 1956

Mr. Arthur Bolliger
Piazza di Spagna 49-50
Rome, Italy

Dear Mr. Bolliger:

On July 13th you shipped a crate via Pan American Airways which arrived at the International Airport on July 14th. Subsequently we cabled you for the papers for this painting.

The U. S. Customs has delivered the crate to the warehouse where there is a storage charge, and we should like to know which painting was sent and who has the entry papers.

Would you let me know at once.

Thank you

Secretary to Mrs. Halpert

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WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 64th STREET



NEW YORK 19, N. Y.

July 10, 1956

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

* Mr. Goodrich has referred your letter of July 9 to this office. We shall see that Peach Trees in Blossom from the John Marin Memorial Exhibition is returned to the Cleveland Museum at the same time the other pictures from the exhibition which are not being sent to London are returned to their owners.

Sincerely yours,

Marie Lenfest

Secretary to Miss McKellar

ml

see?

Not to publishing information regarding sales transactions, reservations are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 6, 1956

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

As I wrote you recently, the O'Keeffe situation is really extraordinary. We have contacted everyone who may have had occasion to hear from her and so far have drawn a complete blank. Even her sister, Mrs. Young, has had no word from her but she assured me that no dire conclusions need be drawn, since it is rather characteristic of O'Keeffe. Naturally, I hope that the Metropolitan will not withdraw the pictures but if Mrs. Pope wants substitutions as you suggested, we shall do what we can.

I am glad that you mentioned my horror of the upper room to Mrs. Pope and pray that the exhibition will be concentrated on the floor below.

Unfortunately - as I wrote - I shall be in Vermont and Maine until the 21st, when I return to greet my niece and nephew who are to be with me in Newtown for a week or so. Where are you planning to stay when you are in New York? I shall call you to find out when you can come to Newtown. Now that I have the guest house more or less completed, I have lots of room and you will be welcome any time from July 21st through the end of August choosing the period you prefer.

Sincerely yours,

EGH/ek

WEST COAST UNIVERSITY

150 WEST SLAUSON AVENUE LOS ANGELES 3, CALIFORNIA

Telephone: ADams 3-6217

Vacational
DepartmentExtension
Department

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs Halpert.

June 29, 1956

I thought you are going to send me a separate cover poster of Kunitzhi which was used in Japan so far I haven't received any poster yet. or are you for get about it. I hope you received the 25¢ I sent for you the trouble. It is just what we were looking why they always reproduce the same old pictures of Kunitzhi they always used the same red black & white. The books of Ralph Meyer & the book of Arthur Zimmerman are the almost pictures they are closely the same. The books they put out in Japan it the same old daily news & some one told my poster are in all the magazine. every one like you. I'm bitter to complain about this.

Why is art critic Lloyd Goodwin and the other author publisher doesn't realize it when they put books out never have

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

✓
July 9, 1968

Mr. David Gould
c/o Numero Gallery
Via Degli Artisti 6 Mare
Florence, Italy

Thank you for returning the form with the required information. I am now preparing the catalogue and shall send you a copy before the opening of the exhibition.

Indeed, I am very pleased about the additional sales and hope that you will continue in Florence and that our exhibition will further encourage the purchase of your sculpture.

Incidentally, will you please let me know, in the near future, when the shipment was made. Several of the magazines are preparing for reviews late this month and I am eager to have them see the original sculptures as well as the photographs you were good enough to send me.

My best regards.

Sincerely yours,

ROB/ek

July 1956



HOTEL GEORGE V
31 AVENUE GEORGE V
PARIS

TELEPH. BALZAC 55-30
ÉLYSÉE 88-71
TELEGR. GEORGEHOTEL-PARIS

Dear Miss Halpert -

I have tried to get in touch with you all day but have had no luck. Here is the second photograph of the painting. I do hope your Paris visit was pleasant and successful. Hope you have a pleasant trip home. It was so fine meeting you. I'll look forward to seeing you in New York in August -

Sincerely - John Reed

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

LB433

L SXB075 NL PD=LOS ANGELES CALIF 13

JUL 13 PM 9 13

THE DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

702 No. La Cienega
Los Angeles 46.

IF SHEELER CONDUIT AT \$750.00 IS STILL AVAILABLE HAVE
CUSTOMER WHO DEFINITELY WANTS WILL PAY IN THREE MONTHLY
INSTALLMENTS. WILLING TO LET YOU HOLD PICTURE UNTIL
PAID. PLEASE ANSWER BY RETURN NIGHT LETTER=

FELIX LANDAU=.

Did not answer
this was conveyed to him at 750 7/20/66
Less 15%

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

the
mayo
hill
galleries

Wellfleet on Cape Cod, Massachusetts

76 -

July 10, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Since we have had a prospective buyer for the Zorach sculpture "New Horizons", Mr. Saltonstall has asked me, the new director for the summer, to inquire about the lowest possible selling price.

He would also like to know about the per centage division. It seems feasible that a 50-50 out would be about right. The Galleries has been paying \$160.00 per year from 1952 to 1956 for insurance on the sculpture.

I hope this plan is agreeable to you. I would appreciate your advising me on this matter.

Sincerely,

MARGARET CHUBBUCK

Margaret Chubbuck
Director

Mrs. Tamm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 6, 1956

Mr. Max Zurier
The Zurier Company of Los Angeles
4840 W. Jefferson Boulevard
Los Angeles 16, California

Dear Max:

Thank you for the check. I was delighted to hear the big double news. More power to both of you.

Generally, the current birth rate is playing havoc with the art business, and I am thinking of calling a meeting of the dealers association to stop all this nonsense but congratulations just the same.

I look forward to seeing you in September when we shall reopen the gallery on the 4th.

Sincerely yours,

EGH/ek

**MUNSON - WILLIAMS - PROCTOR
INSTITUTE**

312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

July 23, 1956

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

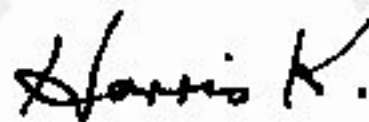
As a member of the Museum Exhibitions Association, Munson-Williams-Proctor Institute is assembling an exhibition entitled "Portraiture Since The Renaissance". This will include paintings, prints and photographs representing the most significant aspects of portraiture throughout the period from 1600 to the present day. In addition to our museum, the exhibition will be shown in three other eastern museums, all of considerable size and importance. (Attached hereto is a list of the members of MEA.) It will open in Utica in April, 1957, and its tour will have been completed in time for the borrowed works to be returned to their owners by the first of January, 1958.

We are planning a well-illustrated catalogue of the exhibition which will serve as a permanent record and, we hope, a definite contribution to the field of art history and criticism.

I am writing, therefore, to ask if you could suggest some fine examples of portraiture that you may have for possible inclusion in our exhibition. If so, I, or my Assistant, Mr. Joseph Trovato, would be happy to arrange an appointment to see them at a time convenient to you. We should also appreciate receiving photographs of any portraits which you may suggest.

I assure you of our appreciation for any help you may be able to give us. I look forward to your reply.

Sincerely yours,



Harris K. Prior
Director
Community Arts Program

HKP:mg
Enc.

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Art in America
MEMO



from the desk of

JEAN LIPMAN

Dear Edith,

Thanks for suggesting Edgar Richardson calling me - hope something may come of it!

I thought you might like to see copy of letter sent to all editorial board members, here enclosed.

Will hope to see you soon after you get settled in.

Best regards,

you very, very much. You
are one of the very best people
to whom I speak with com-
plete frankness. So if it should
be burdensome to you, just
say so. - I know you
have to listen to many
burdens and such can be
very tiresome.
Best wishes for the Vermont
trip. Affectionately
Elizabeth

June 29, 1956

Mr. Carl Zigrosser,
Philadelphia Museum of Art,
Philadelphia, Pa.

Dear Mr. Zigrosser:

I'm writing to ask your advice, as an editorial board member, about a crucial problem concerning the future of Art in America.

In capsule form: The magazine has outgrown its one-man ownership and management setup, has grown into something that I cannot continue to run on a single-person basis (the problem is not financial, but one of management) - and I hope that, to enable its continuing publication, some art organization or museum may in the near future become interested in taking it over (AFA is not a possibility at this time).

I have just recently talked briefly about this with Edith Halpert, Lloyd Goodrich, Jack Baner, Tom Messer, Edgar Richardson and a few other people. In the course of discussion an alternate idea came up - to interest a publisher in bringing out the annual content of Art in America as a book-annual. Though everyone agrees that quarterly magazine publication certainly carries greater impact, the annual would possibly be a valid vehicle for continued publication if magazine publication cannot continue.

The magazine, in brief, needs organizational sponsorship if it is to continue in its present form. I know that there is today constantly accelerating interest, and the greatest validity ever, in just what Art in America is doing and I sincerely hope some organization will want to carry it on.

I should add that in that eventuality I would be entirely willing to continue devoting my full time to the magazine, as I have been doing, in any capacity desired, and would personally contribute an annual sum toward its maintenance and development.

My sole interest is to see Art in America continue, and under the best possible auspices.

I'll appreciate immensely any suggestions.

Sincerely,

Jean Lipman, Editor

July 9, 1968

Mr. Don Fink
38 Rue Hippolyte Maindron
Paris 14, France

Dear Mr. Fink:

Thank you for sending me the photographs of your paintings. I look forward to receiving the actual paintings on about the 20th of July.

Incidentally, I can probably use two or three more of the oils on paper if you would care to send some on to me. Paintings seem to be a favorite among my friends and, therefore, I would be glad to buy three more if you care to include them in the shipment and send me a bill.

Sincerely yours,

EGH/ek

July 16, 1956

Sir Jacob Epstein
18 Hyde Park Gate
Kensington S. W. 7
London, England

Dear Sir Jacob:

In going through Mrs. Halpert's folder (she left for her vacation about two weeks ago) I found a copy of her letter addressed to you regarding the shipment of your sculpture.

Would you please give me the information so that I can have it ready for her when she returns at the end of this month.

Thank you for your courtesy.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

~~we~~ want all the police after me. like here in
Los Angeles. lots of times I'm strange person & do funny
ideas. I guess all artists have the same trouble & so of
things. I had stunts with war planes before also
Gus Stane, Sydney Middleton recently 2-7. also
my McCoy. with Stane & Middleton a happy new
year & has since I can find their address I can
not figure who did the cowboy print I did
long time ago. I might sell my work print
like the Western print society group & sell it
cheap or help help all my work re-inlarge

my broken down garage. or decide what place I
wanted to go. I was associate with a Mrs. ^{and} Tailbone before.

I also like the Mexico painter club to
their workhouse very good to shut to Red Chin
& the island of Ioruna. Pardon me for the Misses
spell words. Guess I tell ya too many things
I shouldn't write letter to ya. Maybe things
are not as bad as should be. People are
friendly once they know ya

Stan
Stanley Iorn

July 16, 1956

Mr. J. B. Wallach
North Cobb Road
Water Hill, Long Island

Dear Mr. Wallach:

It was good to hear from you and we are very pleased that the Karfiol painting entitled "Torso" was acquired. A bill is enclosed with the 16% deduction for the museum. If you prefer to have the purchaser billed directly please let me have the full name so that a corrected invoice may be sent to you.

Just before the exhibition of the artists in Europe is opened to the public I shall communicate with you so that you may have an opportunity to see the paintings and sculptures before they are offered to the public.

Sincerely yours

ENCL.

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MSQR MF TIME RPD 903A
NH OLSD UNKN UNOLD NSN
GEO DC MVD
IN REMARKS

PAUL KANTOR GALLERY

8012 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRESTVIEW 8-2673

June 27, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is a list in duplicate of the Dove paintings that we shipped to you via Denver Chicago trucking the beginning of this week. Upon receipt of the paintings, kindly sign and return one copy for our records. Please let us know as soon as the shipment arrives so that we may cancel the insurance.

The remaining watercolors will be returned to you shortly. We have retained six paintings which we would like to keep for a while.

"Nearly White Trees" has been sold. As it will be paid for in installments, we should like to pay you at the rate of \$100.00 per month: \$1,200.00 less our commission of \$200.00: \$1,000.00 net to you. We hope these terms are agreeable.

Enclosed is the review of the Dove show from the Los Angeles Times and a copy of "Spotted Yellow," which was reproduced the following week.

With best wishes,

Sincerely yours,



Paul Kantor

jk

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 50 years after the date of sale.

on advance application, to the Viewing Room in the basement, where the most promising entries would be set aside for their examination during the afternoon following each Viewing.

The Museum staff would be ready to advise and assist members in all phases of their collecting, from the choice of purchases to such practical problems as insurance, restoration, loans and gifts.

Beyond the practical advantages of membership, the Friends of American Art presents an opportunity to strengthen that ideal of service to our art and artist inaugurated by Gertrude Vanderbilt Whitney some fifty years ago in such organizations as the Whitney Studio Club and the Friends of the Young Artists, and carried forward since 1930 by the Whitney Museum. Together, the Museum and the association can contribute immeasurably to broadening the interest in American art, to stimulating the concept that it should be bought and enjoyed by all, to supporting, in the most practical way, our living culture. As the chief museum devoted entirely to American art of the twentieth century, the Whitney Museum seems the appropriate institution to sponsor an association of active collectors with the vision and the generosity to undertake such a program.

For information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-fourth,
1 9 5 6

Mr. Abraham Rattner,
P. O. Box 1271,
Sag Harbor,
Long Island, N.Y.

Dear Abe:

When I returned from a trip, I found your long-awaited letter.

We do seem to get bogged down with little misunderstandings. With the arrangement that I proposed, all museum exhibitions, reproductions and other details would be handled by us completely with no responsibility to you whatsoever. In other words, everything would be exactly the regulation arrangement with the exception of purchase instead of consignment for the first year.

If there are any further questions in your mind, do let me know as I am truly eager to have a decision made for the reasons outlined in my previous letter.

I hope you and Esther are having a wonderful time in Sag Harbor and that you will be relieved shortly of the pressure represented in a deadline date.

Sincerely,

egh-k.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cape & Cod Village

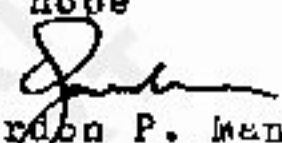
Page 3

This about covers the ones we mentioned, and if you could get me the rest of the information oneach, address, and any of the little personal quirks about them, it would surely be of help.

I only wish you could manage to get up to the Museum between November and May. But if this doesn't seem possible, and I can see where it wouldn't be easy, maybe I can come down during the winter, and we can hatch up a plot for TV like Murrows program, etc. We will have to do some preselling on Mrs. W. but I'm sure she will take your word on a lot of things where she would think I was going too far, if it were brought up by me. She still is retiring, and she can't be in her position.

Again thanks for all the help, and I feel sure we can keep these people supplied with a steady stream of stuff pertaining to the real art.

See you soon, I hope


Gordon P. Manning
CAPE COD VILLAGE

A New Type Resort on the Shore of Lake George, at Hague, N. Y.

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

July 3, 1956

Dear Mrs. Halpert:

Thank you ever so much for spending the time to furnish such a great deal of valuable information about the Laurance S. Rockefellers' collection. The catalog should be finished within a few weeks, and I know that Mr. and Mrs. Rockefeller will be most grateful for all you have contributed to it.

Very sincerely,


Carol Kinzel

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

\$50



July 6, 1956

Mr. Abraham Rattner
East Hampton, Long Island

Dear Abe:

When I returned from Europe, I discovered that there had been no word from your attorney and immediately checked with David Solinger who subsequently reported that he expected the contract momentarily, but when I left for Newtown there was still no word from either lawyer nor a return call from you, although two messages had been left with your answering service.

All this puzzles me a bit, and I am writing in order to clear up the issue, particularly in view of the fact I am about to prepare my press announcement for the fall season.

As I explained to you, it will be impossible for me to make any arrangement other than a form of purchase the first year of our agreement. Once I set a precedent of suddenly adding an artist on consignment basis, my goose is cooked as it will be most difficult for me to refuse some very close friends who are eager to join the gallery. This I explained to you on several occasions. Thus, I hit upon the plan of starting with you on a purchase arrangement and gradually shifting to the regulation method of consignment, exhibition, etc. I was sure that you and Esther understood and that your attorney would draw up the agreement on this basis.

I hope I made it very clear that I was very eager to represent you and this was the only feasible method for me to follow.

Meanwhile, I have no knowledge as to whether or not you have severed your connections. Also, I do not know what you have in mind regarding our original discussion as represented in this letter. Please do not hesitate to be perfectly frank. I am always happy to abide by an artist's decision as I quite understand how valuable it is for his work for him to be happy with whatever arrangement is made, but I must ask that you write very shortly. My summer address is Eden Hill Road - Newtown, Connecticut. Perhaps, also, I can coax you and Esther to visit me here if you can break away from your teaching activities for a few days. My best regards.

Sincerely yours,

EGH/ek

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July twenty-fourth,
1 9 5 6

Miss Ann Forsdyke, Assistant to the Director,
Whitechapel Art Gallery,
High Street, London, E. 1,
ENGLAND.

Dear Miss Forsdyke:

Mr. Allen has just forwarded your letter to me.

The charge listed is quite satisfactory and you may ship the picture at your earliest convenience. I am referring to "Interior" 1954, by Charles Howard. The bill may be sent to me under separate cover.

Thank you for your courtesy.

Sincerely yours,

agk-k.

July 6, 1956

Mr. John Palmer Leeper
Marion Koogler McNay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

In our recent conversations, we talked of Trinity University in San Antonio as a likely spot for the large sculpture group Zorach completed and now has in his possession. At that time, there was something else in the offing but now we are free to discuss the University project without any reservations.

Thus, if you and Mr. Ford are prepared to "undertake certain further conversations", we should be most delighted.

While Zorach and I felt that for any commercial project there was no reason to set a price under approximately \$50,000 to \$60,000, the same would not hold true with a museum or a university building, particularly in the state of Texas. What do you think of the figure in the neighborhood of \$15,000 to \$20,000 F.O.B., New York? I should very much like to get your reaction and any suggestions you may have on this score.

Many thanks for sending the two sets of photographs, one of which I will give to Zorach. I am very much impressed with the installation and think you did a magnificent job - all inclusively. My hat is off to you.

Sincerely yours,

EGH/ek

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purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

Cape & Cod Village

Page 2

Miss Aline Saarinen
Cranbrook, Michigan
Writes for N.Y. Times at home
Does feature articles on art, all forms

Mr. Howard Devree
N.Y. TIMES, Art Editor
Times Square, N.Y.

Mr. Carlyle Burrows, ?

Mrs. Dorothy Adlow
Art Editor
CHRISTIAN SCIENCE MONITOR
Boston ?

N.Y. WORLD TELEGRAM
Mr.

Miss Betty Pepis
N.Y. TIMES

THE NEW YORKER
Robert Coates, Art Editor

Mr. Alex Elliott
Time Magazine

Editor,
NEWS WEEK ?

Mr. Lynes, Editor
HARPERS MAGAZINE
?

A New Type Resort on the Shore of Lake George, at Hague, N.Y.

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July twenty-fourth,
1 9 5 6

Mr. Thomas W. MacLeod,
Stern Brothers,
41 West 42d Str
New York 36, N. Y.

Dear Mr. MacLeod:

As my secretary advised your office, the gallery is closed during the months of July and August. I take advantage of that period by going on buying trips but in the interim reside at my summer home in Newtown, Connecticut. Occasionally, I motor to New York for a day but do so by appointment only.

I might say that your letter intrigues me and has aroused my curiosity sufficiently to arrange for a special appointment with your Mr. Bennett, who may reach me at Newtown, Connecticut - Garden 6 - 4508, to make a specific appointment any time next week.

Sincerely,

sght.
Copy to:
Mr. John Bennett.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

July 6, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Would you be good enough to send us the Weber for a look
see? Since the Gallery is closed now and if "The Girl
Bathing" is not otherwise spoken for perhaps this wouldn't
be too much of an imposition on you. To be sure, getting it
out for crating and shipping will be a nuisance but I would
hope and assume that you could persuade someone else to do
this for you. We will be glad to reimburse expenses.

Have a good summer.

Sincerely,

James S. Schramm

JS/aka

*PH ship collect at 900.
of consignment
& put attached consp
in my f n.*

598 MADISON AVENUE, NEW YORK 22, N.Y.

MARSHALL FIELD AWARDS, INC.

PLAZA 3-9273

July 3, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Board has provisionally decided on a statuette of an adult and two children for our Award. Mr. Field and the Directors have asked me to tell you how very much they appreciate the generous help given by you and Mr. Zorach.

I have a selection of photographs from Mr. Zorach's personal files, and the plaster model of the hands. This I shall miss since it has been occupying a prominent spot on my bookshelf. I need instructions from you about returning these things. I have not been in touch with Mr. Zorach since I know he leaves New York in the summer and therefore I thought it best to get in touch first with you.

My deepest personal thanks are yours for your wonderful help.

Very truly yours,


Emma Phillipson,
Executive Secretary

*A non-profit organization to recognize
fundamental and imaginative contributions to the well-being of children.*

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

in order to plan for transporting my
work.

I look forward with much pleasure
to meeting you.

Yours sincerely,
Mary Jane Holmes

P.S.

The address at which I may be
reached during the coming week

is 9 SUMNER ROAD
WELLESLEY HILLS 82
MASSACHUSETTS.

MJH.

College
of EngineeringTechnical
Institutes

WEST COAST UNIVERSITY

150 WEST SLAUSON AVENUE LOS ANGELES 3, CALIFORNIA

Telephone: ADams 3-6217

Vocational
DepartmentExtension
Department

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life of painting from the East & West.
That is why most young struggles artists are
bitters. You probably understood more than
I do since you been in the art business
long enough & also hang around with
artist and knew more & understood more
than I do. I guess if Mr Edward G.
Robinson still in New York. He could
read this letter. tell him I'm sorry to
walk out on him at Prisoner class. I very
will remember him back at 1939 or so at Hollywood
Bowl long time ago when He help the China
me get out drive. I spotted him. I think
it was him that I seemed. Cause everyone
explored he already what I felt he
might as well know about this. When
- come to well known persons like stars
- so I'm a very shy persons. also
- funny guys people though.

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

June 29, 1956

SCHOOL OF THE ARTS
MUSIC ART THEATRE

Dear Edith:

Virginia and I will be most happy to join you at Newtown on Tuesday, July 10, and, if it is all right with you, we will take you down to New York on July 13.

We are so elated at the prospect of having your pictures here. I can hardly tell you how many of those to whom I have conveyed this idea have gotten up to cheer. After all, Edith, a generous gesture is appreciated to the degree to which it is needed; here your loan would mean everything, while to Harvard it would be only another excellent item in a long list. Yet, this place is the tenth largest university and it has the top half of the students scholastically. It is beautiful, and the various locations which would house your pictures are most attractive.

Please let me know if the above dates are correct and suitable to you. You know how much Miss Vee and I look forward to being with you again.

With love,



Albert Christ-Janer

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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July 9, 1956

Mr. Richard S. Brigham
8 Bennett Street
Cambridge, Mass.

Dear Mr. Brigham:

On my return from a trip abroad, I found your letter
and photographs.

Indeed, you were very kind to send the material to
me. I must confess that I have never seen anything
of this type before - much more baroque in character
than the early weather-vanes and the metal carvings in
general.

Since you have traced the sculpture to Boston and
specifically to the Copley Square Hotel, may I suggest
that you communicate with Mr. Henry Rossiter of the
Boston Museum of Fine Arts. He may be interested
directly or may have some valuable suggestions for you.
The photographs are enclosed.

Sincerely yours,

RUM/eh

ENC.

July 16, 1956

Mr. William I. Homer, Curator
Museum of Art of Ogunquit
Ogunquit, Maine

Dear Mr. Homer:

In Mrs. Halpert's absence I am answering your letter.

The gallery is closed for the summer and nothing can be done in connection with the Walters until after the reopening early in September. Let me know whether this would be satisfactory and I shall have the secretary refer to whatever records are still available when she returns.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 1956

Dear Miss Halpert -

When we decided to
call my painting "Spring",
it was for lack of a
better title. I should
like to change the title
to "March Yellow" - I
feel it is much more
indicative. Don't you
agree? Thank you
very much.

Sincerely
Jim Reed

July 9, 1956

Miss Alene Talney
Vogue
420 Lexington Avenue
New York, N. Y.

Dear Alene:

Many years have passed since I wrote you regarding an art story for
Vogue Magazine. This case seems to be a real natural for you.

About the middle of May, I flew to Europe with the plan of spending
about ten days with some friends. This was my first trip in a great
many years.

After some fun and art sight seeing in London, I arrived in Rome and
naturally took in a number of galleries to see what is cooking in
contemporary art. Frankly, I was quite disappointed until I paid a
call on Laurence Roberts at the American Academy in Rome. Visiting
the studios of the American artists working there, I was completely
overwhelmed with the extraordinary quality I found in the paintings
and sculptures that I saw. Much to my surprise and theirs, I found
myself leaving the Academy as the proud owner of about 20 works of
art. This was followed by further searching in Rome and subsequently
in Florence and in Paris, with a considerable extension in time that
I had originally allotted. All in all, I purchased 52 works of art
all by Americans working abroad at present. The exhibition will be
held from September 5th to the 28th.

Naturally, there was much excitement among the artists and quite a
story appeared in the Roman Press. Everyone seemed much taken with
the idea that an American dealer went abroad and came back home with
American art. Actually this was not planned in advance nor was it
carried out as a publicity stunt. My only reason was that the art
was so much better.

A number of the paintings and sculptures have already arrived and I
have a pretty large percentage of the photographs on hand, with others
arriving almost daily. Could I induce you to come in to see this
material? I think it will deserve a spread in VOGUE.

The gallery is officially closed during July and August but I make it
a point of coming in about once a week on receipt of orders and
telephone number is 6-4208. V. G. & Co. 1270 5th Ave.
A number of people are now in the house - including some of the

In returning the slides please send
them collect to BILL BERRY, JOINERVILLE,
TEXAS. Likewise you may use the
same address for any communication
with me as I shall land at a
Tepae port on about 25th of July.

Hoping to hear from you.

Sincerely,
BILL BERRY

P.S. I also have done c. 200 ink drawings
in Italy and Italy which I would gladly
mail to you from Tepae if you would like.



Hotel Fort Armstrong

"An Alsonett Hotel"

NEW - MODERN - FIREPROOF

From - Rock Island, Illinois

6/26/52

American Federation of Arts
Princeton Press Inc

270 Lafayette St
N. Y. City N. Y.

Gentlemen.

I have just read - and re-read
the booklet "A B C for Collectors of
American contemporary art" by
John H. Baur & Saul Steinberg.

Will you please inform me
as to where I may obtain additional
copies - and at what price each
I think I could use several to
good advantage - possibly a dozen or more.

Please address me at
1714 Locust Ave. South Bend, Ind.

Thanks -

Clayton Butterfield

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 9, 1958

Mr. Salvatore Moe
8 Via Dei Torriani (Interno 13)
Rome 6, Italy

Dear Mr. Moe:

Thank you for your letter.

As I wrote you previously, I had forgotten what ship-
ping arrangements we had made and it was not until I
heard from you that I realized how my plans had
changed. Mr. Roberts, of the Academy in Rome, was
good enough to have the packing of all the paintings
and sculptures attended to at the Academy. Thus,
there was no reason for me to communicate with Bal-
liger's. All this I forgot.

If you have already made the delivery to him, I shall
write him immediately giving him instructions to
pack and ship it to us at once.

Also, I shall keep you informed of the activities in
connection with the exhibition and shall send you a
catalogue when it comes off the press.

It was a great pleasure meeting you, and I hope to see
you again when you come to New York.

Sincerely yours,

EGB/ek

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purchaser is living, it can be assumed that the information
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Guild Hall
East Hampton, N. Y.
July 9, 1956

Gentlemen:

Please note that paintings for the Flowers in Art Show will be picked
up by Home Sweet Home Movers on Thursday, July 12 (not Wednesday as
stated in our letter sent to you earlier today).

Thank you.

Manette Lewis

[1956]

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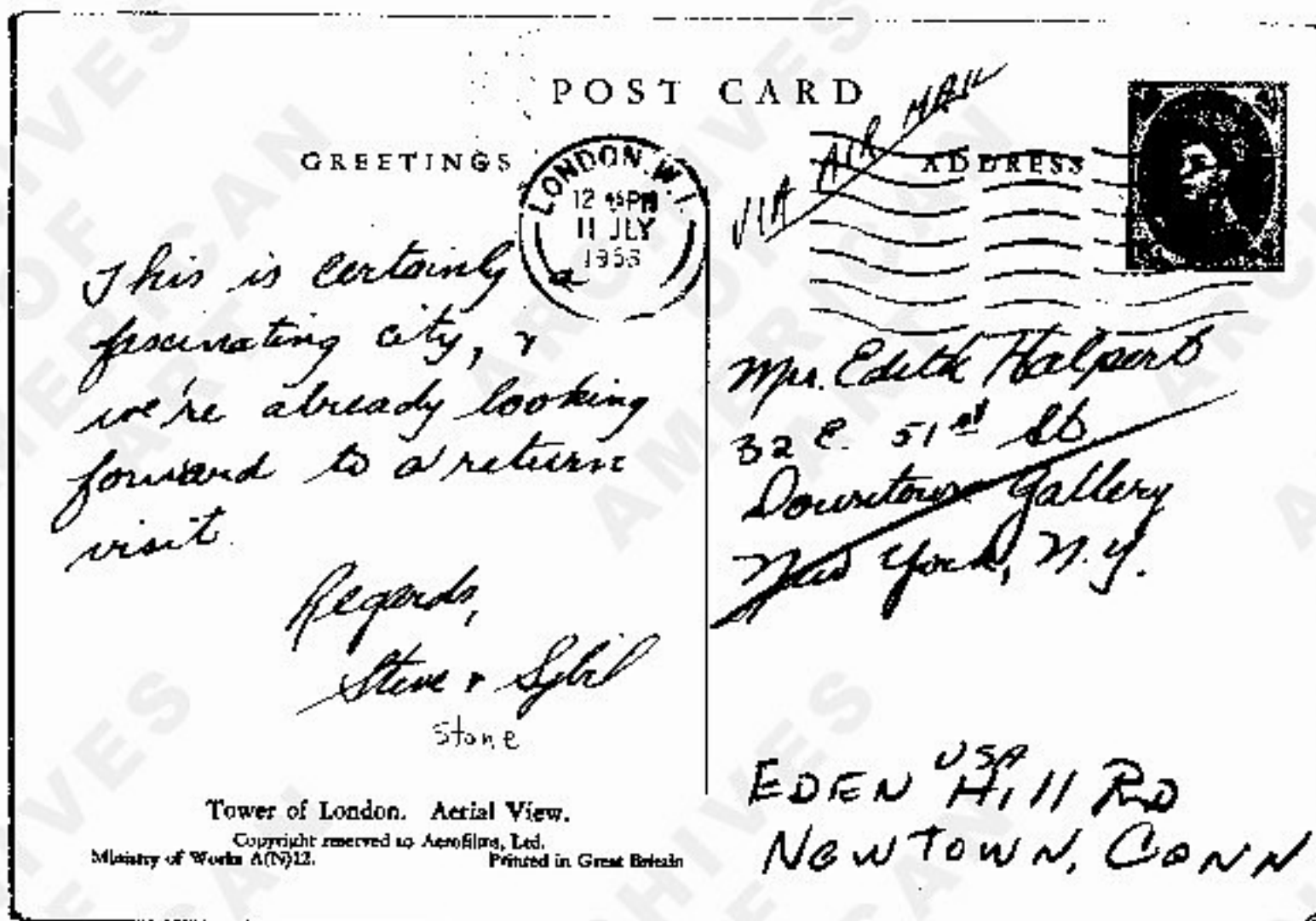
July 5th -

Dear Mrs. Halpert,

Bill Cummings says that you are interested in getting together a group of work by Americans who have lived in Italy with the expectation of having an exhibition. I have had two different times of painting in Italy in the past few years and have from this time several canvasses which have not been shown in New York and which I think are among my best work to date. I wish very much that I could show them to you and as I have some half dozen canvasses at the apartment of a friend in New York now it might be a convenient time for you to see them.

To give you some idea of these paintings I am enclosing photographs for you to look at. If you would like to see the paintings themselves please let me know here

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creators are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.





THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

June 28, 1956

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 8 concerning the exhibition, 1956 WHITNEY ANNUAL. We regret that circumstances prevent your lending the Stuart Davis for inclusion in the show at this time, but fully appreciate the consideration that you have given to our loan request. We have contacted Mr. Weber as you suggested and he has very kindly agreed to permit his watercolor to travel with the exhibition.

Sincerely yours,

Sanna Saks
Special Projects

SS:lm

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RICHARD S. ZEISLER

595 MADISON AVENUE

NEW YORK 22, N. Y.

PLAZA 5-9277

CABLE ADDRESS

"RICHZEIS NEW YORK"

June 27, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In Mr. Zeisler's absence from the office, I wish to acknowledge receipt of your letter of June 26th and photograph of the painting by Walter Meigs.

Upon Mr. Zeisler's return to the office Monday, July 23rd, your letter and the photograph will be brought to his immediate attention.

Cordially yours,

Gloria L. Henry

Secretary to
Richard S. Zeisler

gb

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**THE ZURIER COMPANY
OF LOS ANGELES**

4840 W. JEFFERSON BOULEVARD
LOS ANGELES 16, CALIFORNIA
TELEPHONE REPUBLIC 2-8144

MANUFACTURERS' REPRESENTATIVES

LOS ANGELES
PHOENIX

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June 27, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

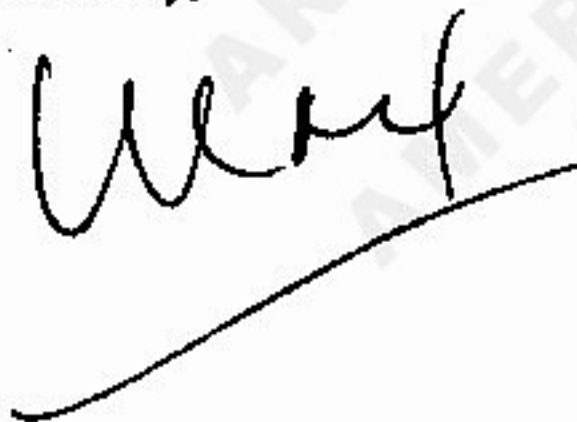
Many things have happened since our last correspondence, such as your trip to Europe and my wife getting ready to present me with twins any day now. The twins are a great and wonderful idea, and we're tremendously thrilled about it -- but it's sure going to raise hell with the art budget.

Attaching a check for \$800 to clean up the balance that we owe you. Thanks many times for waiting for the money.

Am planning a trip to Washington and New York around the end of September and will be looking forward to seeing you around the early part of October.

With kindest regards,

Sincerely,



MMZ/jh

don fink 38 rue hippolyte mainaron paris 14 france

July 12, 1956

Dear Mrs Halpert,

So nice to receive your letter of the 9th of July. Your paintings left on the Liberte in a crate with my father-in-law. He upon arrival will send same to your gallery by Railway Express. Was unable to include the additional oils on paper with others as crate had gone upon receipt of your letter. Will pick out three oils on paper I feel you would like and send them to you rolled in a tube air-mail as printed matter -- its fast, easy and not expensive. I want to thank you so much for the additional interest shown towards my work.

Sincerely yours,

Don Fink

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July twenty-fourth,
1 9 5 6

See Slides

Mr. Bill Berry,
Joinerville,
Texas.

Dear Mr. Berry:

Thank you for your letter and the slides. All
were forwarded to me from the gallery, which is
closed during the summer months.

While your paintings would indeed interest me,
it is now too late to do anything about further
inclusion in the show as the catalogue is completely
set up and no changes can be made.

I am sorry that we did not meet in Rome but, as you
have probably heard, my stay there was very brief
and it was impossible for me to cover the ground
thoroughly.

When I return to the gallery in September, I shall
look at the slides through our projector and will
get in touch with you.

Sincerely yours,

egh-k.

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EDITH GREYER HALPERT
EDEN HILL ROAD
NEWTOWN, CONN.

July 11, 1956

Dear Lawrence:

Please make reservation for me on the
Penn. RR - to Essex Junction on the 8:25 P.M.
Friday, July 13 - and to Shelburne.

Thanks.

E. Greyer Halpert

Art Galleries
University of California
Los Angeles, California
July 30, 1968

Mr. Charles Johnson
W. S. Bulwer & Son
424 W. 52nd Street
New York, N. Y.

Dear Mr. Johnson:

This is simply to confirm verbal instructions that the Metropolitan's loans to the Marin Exhibition are to be returned from the Whitney Museum to the Metropolitan Museum when the exhibition closes at the end of this month. The 18 loans should be taken back by you to the Whitney Museum after the Metropolitan Museum has had ample opportunity to check them over.

The Metropolitan Museum will let you know when they are ready, which should be after an interval of one week or ten days.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSE/ek

cc/ Mrs. Josephine Allen

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July 9, 1956

Mr. Sylvan Lang
Lang, Byrd, Cross, Ladon & Oppenheimer
1500 Milam Building
San Antonio 5, Texas

Dear Sylvan:

Finally I made a settlement with our friend, Mr. Zorach, who gave me a total of \$7188.48. Someday, when I get really crochety, I shall explode the beautiful myth which has existed through the ages that the dealer is always the crook and the artist a naive, unbusinesslike, illiterate, innocent victim. When Zorach presented a three page report prepared at his suggestion by a C.F.A. listing the expenses, deductions, and what not, I was completely overwhelmed seeing some of the items appearing two or three times under different headings. However, I was just too tired with the entire affair to discuss it any further and merely mentioned to Zorach the various discrepancies and the myth and accepted the check. This, of course, is confidential because I don't want to explode the myth for there will be no more movies and no more literature about the poor innocent artists. I love them all the same and fortunately have no heirs but have an annuity. As a matter of fact, I am always more amused than grieved. So much for that.

Just before he left, I explained that of that sum a good deal had already been spent in the way of long distance calls, weeks of secretarial work, and weeks of my own time out of general business activities - plus your fee. Eventually, Zorach got a little embarrassed and suggested that you take from the McNay Exhibition any one of the three following sculptures:

Spirit of the Dance
Mother and Child
Cat Washing Itself

If any one of these plus a \$500 check from me would be satisfactory, please let me know. If not, I will send you an additional check for \$500 immediately. Please do not hesitate in expressing your frank decision.

The Time Building idea is out for the moment, and I am writing Leeper about the Trinity University deal. For your further amusement, may I quote "confidentially again" from a letter addressed to Zorach by

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 22, 1962

Mr. Carroll Hagan
125 Hodge Avenue, Near
Buffalo RR, New York

Dear Carroll:

In spite of my sex, I do respect a secret and, therefore, did not write you at the gallery.

All I had to say, was that there is an opening as Director of the American Federation of Arts with a starting salary of approximately \$10,000 per annum. If you are interested, communicate with the new president, Mr. James Schramm at Post Office Box 387 - Burlington, Iowa. Because of past experiences, I will make no comments whatsoever and leave the matter entirely between you and the organization. I am sure you will understand.

I am leaving for Connecticut this Friday and shall remain there with side excursions until Labor Day. The address is Eden Hill Road - Newtown, Connecticut and the telephone number is Garden 6-4503.

And so, my best regards.

Affectionately,

EGS/cz